SPECIAL EDUCATION ISSUE
Summer Courses, *page 14*

April, 1957
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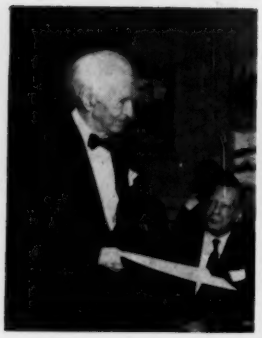
MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC *PUBLISHED SINCE 1880*



DAVID MANNES

LEOPOLD MANNES

THE STORY OF THE MANNES COLLEGE OF MUSIC

THERE is an atmosphere of quiet and seclusion about the white, Colonial-style building, with its graceful columns and trimmed shrubs, that fronts on New York City's tree-lined East 74th Street. Yet The Mannes College of Music, which is housed there, is within walking distance of all the concerts, operas and other attractions that this world center of music offers.

If the building suggests a New York of Colonial times, the students give the impression of a present-day cosmopolitan metropolis. For aside from a large group of American students there are students from Japan and Germany, Brazil and Colombia, British West Indies and Cuba, Mexico and Puerto Rico, the Philippines and Korea, Spain, Israel, and Canada. The student body of more than 500 ranges from a four-year-old lad in a pre-instrumental class to a seventy-five-year-old widow who played the piano in her younger days and now has returned to this long-neglected interest. Between these extremes are, for example, Won Mo Kim (nicknamed One More Kim), the violinist son of the conductor of the symphony orchestra in Seoul; Dov Seltzer and his attractive wife from Israel (he's a composer and musician and she's a singer), who perform together before outside groups to pay their way; and a gifted twelve-year-old pianist, whose future shows great promise.

Such students would not readily lend themselves to the "conveyor-belt" approach and impersonality of a large college, and Mannes resists the present trends toward bigness and mass methods, which impose conformity and submerge the individual. In fact, it is Mannes' belief that only by opposing these trends and insisting on individual values can the human being and the artist attain the fullest possible development. Mannes is small enough that administration, faculty, and students can work closely together. In its informality, the atmosphere of the College is pervaded by warmth, fellowship, and dedication. Here, the study of music is an integral part of life; the creative spirit is given ample room to flourish; the educational process elaborates and intensifies the experience of self-discovery for the student.

The story of every unique institution is usually the story of a dream and of those who carry the dream into reality. So it is with Mannes.

In the 1900's David and Clara Mannes were widely known throughout the country for their performances of violin and piano sonatas. Until 1916 their concerts brought the sonata literature to many parts of the United States where it had hitherto been unknown. Mr. Mannes was also Director of the Music School Settlement at East Third Street in New York City and Concertmaster of the New York Symphony Orchestra under Walter Damrosch. Both he and Clara Mannes (a sister of Walter and Frank Damrosch) taught privately. With their wide musical experience, David and Clara Mannes felt they wanted to found a school in which they could bring their influence to bear upon others who might wish to study music, whether for the sheer joy of understanding and performing it or for the purpose of a musical career. That hope was fulfilled in 1916. In the fall of that year, the David Mannes Music School was established in a building on East 70th Street in New York City. The school grew so quickly that after only three years the original building was no longer adequate. Three adjacent spacious brownstone houses on East 74th Street were purchased and remodeled into a single building suitable for a music school. The new quarters were ready for use in 1919 and, with the recent acquisition of a fourth building adjacent to the property, have housed the school ever since.

In 1933 the school was chartered by the University of the State of New York and was incorporated as a tax-exempt, nonprofit institution, administered by a Board of Trustees. In 1940 Leopold Mannes, son of the founders, was appointed Associate Director and the school's name was changed to The Mannes Music School. Subsequently, Leopold Mannes became Co-Director with his father, and then President. David Mannes became Founder and Honorary Director. In 1953 the school applied to the Regents of the University of the State of New York for authorization to give courses leading to an academic degree. The desired Provisional Amendment to the Charter was granted and the school became The Mannes College of Music.

The College offers instruction in three divisions: a Five-Year Program, combining liberal arts and music courses leading to a B.S. Degree, or a Five-Year Course of music without the liberal arts courses, leading to a Diploma; an Extension Division offering instruction to adults on a credit or non-credit basis; and finally, the Preparatory Department, which provides instruction for children from four years of age through high school.

The College has a distinguished faculty of 75, including many artist-teachers of wide reputation. This is in keeping with the tradition of many past years during which such famous artists as Alfred Cortot, Jacques Thibaud, George Szell, Bohuslav Martinu, Georges Enesco and Ernest Bloch have taught at Mannes.

Student and faculty recitals which are open to the community play a large part in the life of Mannes College. Outside guest artists also appear frequently. Currently, a concert series of contemporary music by world-renowned composers is being offered. The Opera Workshop periodically presents scenes from the operatic repertoire, and at least once a year a full length opera, old or new, is given. There are many instrumental and vocal ensembles; through them and other activities essential to the development of the students as musicians, the College has brought fine music and talented performers to its community.

In over forty years of growth and development, the Mannes College of Music has become an indispensable part of the musical life of New York City.

MUSICAL COURIER

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April, 1957
Seventy-seventh Year

nothing but

Fifteenth Season of Berkshire Music Center

The Boston Symphony Orchestra has announced plans for the Berkshire Music Center's 1957 (15th) session at Tanglewood to be held from July 1-August 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra. The School, which was founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky, is now under the leadership of the Orchestra's Music Director, Charles Munch, and the composer Aaron Copland, who is Chairman of the Faculty.

Boris Goldovsky, Director of the New England Opera Theatre and head of the Opera Department of the New England Conservatory of Music, will present this summer a four weeks' course of special training in operatic leadership for producers, conductors, and stage directors. The department of composition, under Aaron Copland, will include a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation. The department of instrumental music will be under the general leadership of the School's Director, Charles Munch.

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded during the summer. Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Massachusetts.

Rockefeller Grant to Portland Youth Symphony

The Rockefeller Foundation of New York has announced a grant to the Portland Junior Symphony Association for $10,000 that will open a new phase of activity for the orchestra. The specific purpose of the grant is to make possible the "commissioning of orchestral works suitable for performance by junior groups." The compositions will be introduced to the music world in Portland premiere performances by Jacob Avshalomov, conductor of that city's nationally famous youth symphony.

NBC Opera Company Presents *La Traviata*

The fifth colorcast of the current season of the NBC Opera Company will be Verdi's *La Traviata*, on Sunday, April 21. The principal roles will be sung by Elaine Malbin as Violetta, John Alexander as Alfredo Germont and Igor Gorin as the elder Germont. Peter Herman Adler will conduct members of the Symphony of the Air. The production by the NBC Opera Company will be given in a new English version by Joseph Machlis, who also was responsible for this season's English texts of *La Bohème* and *War and Peace* given by the NBC Opera Company. Samuel Chotzinoff is producer of the NBC Opera Company.

Miss Varnay Makes La Scala Debut

Astrid Varnay, Metropolitan Opera soprano, made her first regular operatic appearance in Italy on Mar. 28, when she began a guest engagement at La Scala in Milan. A new production of Wagner's *Tristan und Isolde* was the vehicle for her Scala, debut, and she has been scheduled to sing five Isoldes under the direction of Hans Knappertsbusch. The U. S. star has been heard previously in Italy only at the 1951 Florence Festival, when she sang Verdi's Lady Macbeth on opening night.

Following her visit to La Scala, Miss Varnay will go to Paris where she is to perform all three Brünnhildes in two complete presentations at the Opéra of Wagner's Ring Cycle during May.

Rosenstock Honorary Member Of Mahler Society

Joseph Rosenstock, currently conducting the NHK Symphony Orchestra (Nippon Hoso Kyoku—Japan Broadcasting Corporation), has been appointed an honorary member of the International Gustav Mahler Society and of its Board of Trustees. Bruno Walter is honorary President of the Society, which was founded in Vienna in 1955 to promote the works of Mahler through performances, recordings, and scientific research. Mr. Rosenstock has conducted all the Mahler symphonies and the songs in Europe, the U. S., and Japan.

Basso Moscona To Appear At Greek Music Festival

The renowned Metropolitan Opera basso Nicola Moscona will appear at the Music Festival in Athens, Greece, during Aug. 1957. Mr. Moscona will be heard as Sarastro in Mozart's *Magic Flute* with the Vienna State Opera ensemble. He will also perform in two concerts as soloist with the Athens State Orchestra. Following his appearances abroad, he will return to the United States for the fall season of the San Francisco Opera Company.

RICHARD KORN *(center), President of the Society for the Publication of American Music, in Tokyo, presents the score and parts of the "String Quartet on Indian Themes," by the late* FREDERICK JACOBI, *to the Asahi Broadcasting Company String Quartet,* YOSHIO UNNO, HAROLD CRUTHIRDS, WOLFGANG STAVONHAGEN, *and* WILLIAM CARBONI, *for a radio premiere in Japan.*

the news

Springfield Symphony Plays For Music Educators

The Springfield Symphony Orchestra (Massachusetts) recently returned from Atlantic City where the orchestra performed its first out-of-state concert, as the guest of the Eastern Division, Music Educators National Conference. The program included Beethoven's Seventh Symphony; Lalo's *Symphonie Espagnole* with Michael Rabin as guest soloist; and Stravinsky's "Firebird" ballet in its 1945 edition. The five-day convention was attended by music educators from throughout the eastern portion of the country.

Although one of America's most recent professional orchestras The Springfield Symphony, now in its 13th season, presents a full subscription series by the Orchestra and also maintains a Symphony Chorus and a youth symphony of high school students drawn from the entire Western Massachusetts area.

"Bohemians of Los Angeles" Announce Chamber Concerts

In celebration of their tenth anniversary, the "Bohemians of Los Angeles" announce the first of a series of Public Chamber Music Concerts, to be given at the Sutro Auditorium, Saturday, Mar. 30. Music of eleven "Bohemian" composers will be presented, most of it not previously heard publicly. The "Bohemians," an organization of top performing musicians, composers, and members interested in the arts feel that the time has come when their activities should be made a contribution to the music life of the community. Among the performers in the March 30 concert are the Mallory String Quartet, a well-known group of excellent musicians.

Kentner Returns for Philharmonic Debut

Louis Kentner, the distinguished Hungarian-British pianist, returned to the U. S. on Mar. 18. After his tremendously successful New York recital debut in Nov., 1956, Kentner was immediately engaged for additional orchestra and recital appearances this season. On April 25, 26, and 28, he will make his New York orchestral debut with the New York Philharmonic-Symphony. He will also appear as guest artist with the orchestras of Los Angeles, New Orleans, and Cincinnati. Mr. Kentner returns to Europe in May.

ILONA STEINGRUBER, *soprano, internationally acclaimed recital, opera, and recording artist, who is devoting her art to the advancement of contemporary music. Her recordings include interpretations of works by Berg, Stravinsky, Mahler and Schonberg.*

Premiere Performances

■ Antal Dorati will fill the dual role of conductor-composer at The Minneapolis Symphony concert this coming Good Friday, April 19, when it performs the world premiere of his "The Way of the Cross." This dramatic cantata based on a poem of Paul Claudel (*Chemin de la Croix*), which John Berryman has translated into English, Mr. Dorati describes as secular rather than religious, a modern meditation on the Crucifixion. It treats the Crucifixion as an historic event of universal, nonsectarian meaning, symbolic of the fate that inevitably overtakes those whose philosophies are spiritually too far ahead of their age for acceptance. Dorati views all such rejections as a kind of crucifixion, and his meditation is concerned with the human tragedy of the Crucifixion, not only for Christ, His mother, His disciples, and His people, but for all mankind.

In this choral and orchestral work, Mr. Dorati has apportioned the stanzas of the Claudel poem among a chorus, a narrator, and soprano and baritone solo voices, without changing the order of the lines. Carol Smith and Cornell McNeil will be the soloists, and John Langstaff, who narrates many of the New York Philharmonic's children's concerts, will be the narrator. The University of Minnesota Chorus will sing the choral part.

Gerald Warburg, distinguished cellist, was soloist with the Norwalk Symphony (Connecticut), under the direction of Quinto Maganini on Monday evening, March 11, in the world premiere of Antal Dorati's Concerto for Cello and Orchestra.

■ The world premiere of Virgil Thomson's tranquil music work, commissioned by Edward B. Benjamin, was given Monday, March 25, in New Orleans with Alexander Hilsberg conducting the New Orleans Symphony. This is the second year that Mr. Benjamin, New Orleans philanthropist, has commissioned an eminent composer to write a work to receive its world premiere by the New Orleans orchestra. Long fond of music, and a one-time cello player, Mr. Benjamin defines tranquil music as "music that charms and cheers."

In conforming with Mr. Benjamin's idea of such a tranquil work, Mr. Thomson, a conductor, composer, and author, and formerly music critic of the *New York Herald Tribune*, has orchestrated nine of the chorale preludes of Johannes Brahms. Mr. Thomson's idea was "to rescue the preludes, originally written for organ, from neglect and to render them available for a wider appreciation." Mr. Thomson said that "the harmony and contrapuntal writing of the original preludes have been strictly preserved." The transcription is dedicated to the late librettist John Latouche.

Last year the young American composer Paul Nordoff was awarded the $1000 Benjamin commission for his tranquil music work entitled "Lento."

■ The premiere performance of the Concerto for Violin and Orchestra by Dai-Keong Lee will be given in September at the National Gallery of Art, Washington, D. C., with John Fields as soloist and Richard Bales conducting the National Gallery Orchestra. The concerto was commissioned by industrialist Albert F. Metz for the young violin virtuoso, Patricia Travers.

■ The Houston Symphony demonstrated the continuing interest in new music of its permanent conductor, Leopold Stokowski, with the world premiere, Mar. 12, of Alan Hovhaness' "Ad Lyram," and on Mar. 18, three other firsts; the world premiere of Natasha Bender's "Soliloquoy" for oboe; the first American performance of Richard Arnell's "Ceremonial and Flourish"; and the first Houston performance of Carlos Chavez' "Toccata for Six Percussions."

The Hovhaness was the first work commissioned from the Houston Symphony's new Commission Fund, established last season with a substantial gift from Maestro Stokowski.

Next season the Orchestra will expand its subscription series from 20 to 24 concerts, presenting identical programs with the same conductors and soloists on 12 Monday and 12 Tuesday evenings of the same week. Maestro Stokowski will conduct 16 of the 24 programs, and three guest conductors, Walter Susskind, Heitor Villa-Lobos, and Igor Stravinsky, will each conduct a pair of concerts. Guest artists announced to date are violinists Nathan Milstein and Yehudi Menuhin, pianists Claudio Arrau and Leonard Pennario, and cellist Gregor Piatigorsky.

News of Cosmetto Artists on Tour

Little Singers of Paris are now on a 100-performance tour of the U. S. Their last date is April 10 in San Francisco, from where they go to Japan for a tour. Their return to the U. S. is scheduled for the fall of 1958. Hilde Somer, Viennese-American pianist, played at the Harvard Club in Boston Mar. 29. A European tour is scheduled for Sept.-Nov., 1957. Sylvia Marlowe, harpsichordist, has just completed recording the Vivaldi-Bach concerti for harpsichord solo for Capitol Records. Marcel Grandjany, harpist, goes again to the West Coast in July for concert and teaching commitments. He will be back in New York towards the latter part of August. The Canterini Siciliani, booked for a first American tour next Jan.-Mar. in association with Stephen Rose, is preparing for folk festival appearances throughout Italy to begin in June. Guy and Monique Fallot, who will make their first American tour starting Nov. 7, 1957, are now completing their European engagements. The 'cellist and pianist (brother and sister) then leave for a tour of the Orient, the Near East, and America.

Varel and Bailly, well-known French song writers, are here now with their seven-man group, Les Chanteurs de Paris. Their first concert tour in America will begin in Jan., 1958. Already, they have established themselves among the top night-club entertainers in this country. They return to New York for four weeks at the Waldorf Astoria Hotel April 8. In addition, they are engaged for their third Garry Moore TV Show. On May 10 the group leaves for France.

American Pianists in European Tours

■ Interrupting an American season that has taken her to 66 cities across the country during the past 10 weeks, pianist Ruth Slenczynska has flown to Europe for a whirlwind tour, from which she returns to resume concertizing here on April 7 in Shreveport, Louisiana. The American pianist played two radio recitals in Zurich and Lausanne, and on March 24 gave a recital at London's Wigmore Hall as a part of the famous International Artists series. On her return to this country she will play 4 concerts during the month of April, among them an appearance in Santa Clara, California, as soloist in the Chopin Piano Concerto, which she played earlier this season with Dimitri Mitropoulos and the New York Philharmonic - Symphony.

■ The young American pianist, Claude Frank, currently on an extensive concert tour throughout Europe until June, will appear in orchestral concerts, radio broadcasts, and solo appearances at Wigmore Hall, London, for BBC Radio, and at Cologne, Baden-Baden, Munich, and Brussels. He has also been reengaged this year to play with the Residentie Orchestra under Van Otterloo and with the Zurich Orchestra.

■ Vitya Vronsky and Victor Babin, duo-pianists, are in Europe for a three-month tour of Holland, England, Scandinavia, and Finland, which will conclude with appearances at the Prague Festival in late May. They will make several appearances on BBC television.

Rare Musical Instrument Used by Ballets Basques de Biarritz

The "txistu," a rare musical instrument rarely seen or heard beyond the Pyrenees, will be used by the Ballets Basques de Biarritz in their one and only New York performance at Carnegie Hall on Sunday evening, April 7th. A group of twenty-five dancers, known for their virtuosity and unique repertory, the Ballets Basques de Biarritz are in this country under the patronage of the French Government.

Uppman To Sing *Song of Norway* In Salt Lake City

Theodor Uppman, baritone, who has been winning acclaim for his singing in the Metropolitan Opera Company's *The Magic Flute* and *La Perichole* this season, has just signed to do the *Song of Norway* with Irra Petina the week of July 6 in Salt Lake City. Rehearsals in Salt Lake City will start on June 29, but Uppman will fly back to New York on Monday, July 1, to sing on the "Telephone Hour" for NBC, and then return to resume rehearsals in Salt Lake City for the opening of *Song of Norway* on Saturday, July 6.

Joan Hammond in Leningrad Sings Tatiana in Russian

The renowned English soprano, Joan Hammond, who has recently signed a management contract with National Artists Corporation, will leave for Russia Feb. 4 for opera and concert appearances.

Miss Hammond's first performance will be at the Kirovsky Theatre in Leningrad (formerly the Mariensky) Feb. 7 in *Eugene Onegin*. Her appearance in the role of Tatiana is believed to be the first of a British soprano ever to sing in a Russian opera house in the native language.

In addition to performances at the Kirovsky Theatre, Miss Hammond will be heard at the Bolshoi in Moscow, and will present recital programs in both cities singing in Russian, German, Italian, French, and English.

Last October Miss Hammond invited the visiting members of the Bolshoi Ballet to a recital in London and dedicated several Russian songs to them.

Feist Assistant to President of AMP

Charles A. Wall, President of Associated Music Publishers, Inc., has announced the appointment of Leonard Feist, as Assistant to the President of AMP. The appointment is in line with the expansion of the AMP catalog of serious music. Mr. Wall is also Vice President in Charge of Finance and Treasurer of Broadcast Music, Inc., of which AMP is a wholly owned subsidiary.

Mr. Feist, a former President of the Music Publishers Association of the United States (1952-1954), continues as that organization's Chairman of the Legislative Committee. He has also served on the Board of the Music Industry Council and the American Music Conference. He is a former head of the Mercury and Century music houses.

Copland To Conduct At Ojai Festival

Aaron Copland, leading American composer, has been engaged as conductor for the 1957 Ojai Festival, it has been announced by Lawrence Morton, artistic director of Ojai Festivals Ltd. These will be Copland's first appearances as a conductor in Southern California.

Music Critics Circle Awards

At the March 4 meeting of the Music Critics Circle of New York, Vaughan Williams' Eighth Symphony was voted the Symphonic Award and Floyd Carlisle's *Susannah* the Opera Award. No awards were made in the fields of dance or choral music.

Artists Touring for International Exchange Program

The American National Theatre and Academy's International Exchange Program, which acts as the professional agent of the Department of State, has five top artists touring this month. Eleanor Steber is appearing in the Philippines, Hong Kong, Taiwan, and Japan; the San Francisco Ballet is winding up its tour of India, Pakistan, and Iran; John Sebastian is in Afghanistan, Iran and Iraq; Ruggiero Ricci is in Greece and Turkey; and Wilbur de Paris is in Nigeria and Liberia.

The Program, which has thus far sent more than 70 performing artists all over the world as cultural ambassadors, has been cited as having done much to counteract propaganda adverse to the U. S.

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(Ninth of a series)

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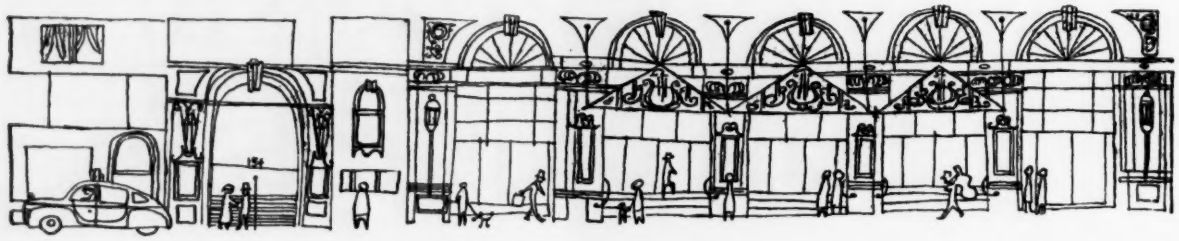


■ "'Twas brillig, and the slithy toves did gire and gimble in the wabe, all mimsy were the borrogroves . . ." — it's been that sort of weather around our street and passers-by have looked a bit mouldy. Suddenly through the fog and murk came **Anna Russell** with the cheeriest "Hallo, Hallo," and "I'm off again next week." *"When,"* we queried, "is the Town Hall recital?" "Oh that was last Saturday." So now we want to know who snafued our tickets? We have a permanent reserve for Anna Russell events. Partout must be slipping.

■ Another cheerful visitor stopping in was **Kenneth Gordon,** fresh from his Town Hall rave-review notices, but we couldn't persuade him to talk about that. He was still radiating the sunshine from the Grimaldi Rock at Monaco, where he played for their Serene Highnesses (close up, too) and received a laudatory press for his musicianly skill with the violin and a specially autographed picture of Her Grace and Prince Rainier. Say, Kenneth, one of our school chums had a great-aunt who married the Prince's great-grandfather. But that's another story and a brief one!

■ All the attractive **Friends of the Philharmonic** trekked eastward last week for tea with the Mayor's wife at Gracie Mansion. **(Mrs. Wagner** is Honorary Chairman of the Woman's Division.) Pleasant announcement was made that the Friends have raised $193,068 towards their $225,000 goal. Now it's a question of is it harder to get the first olive out of the bottle or is the last mile tougher? (We love to mix metaphors and/or quotes.) Present was conductor **George Solti,** who is currently wowing subscribers to the concerts across the street at Carnegie Hall.

■ Eminent composer-conductor **Gail Kubik** was down visiting from his Nyack home. He has been almost a commuter in recent weeks, first for the Philharmonic rehearsals of his Third Symphony and again for conferences with the G. Ricordi staff who have commissioned a three-act opera. Good news! Kubik is very much on the wing these days; soon he's off to Deland, Florida, where the **Florida Composers' League** will have him as lecturer-conductor during the annual conference. Since he can't be in two places at the same time, he will miss the **Oklahoma Symphony** March 31 date when **Guy Fraser Harrison** conducts the Kubik work *Gerald McBoing Boing.*

■ **Helen Alexander,** returning from soprano recitals in Austria and Switzerland, paused for quick greetings in our town and possibly a dash to see that all is well at her Fredericksburg (Va.) home before taking off for another extended concert tour of Europe, starting this month in Spain. The Virginia place is a 1600 acre peony farm and at this season of the year we do not see how she can bear to leave its supernal glow. The singer has kept her interest and her art keen with constant study here and abroad, from the time she worked as a pianist with Leopold Godowsky in Berlin and was accepted as a Lilli Lehman vocal pupil, until the present. She tells us that the reward for hard work comes with notices such as the one from Oslo, "Tonight we met an artist who has cared for her talent."

■ **Teresa Stich-Randall,** who is so much prettier than her publicity pictures, has been around our diggings readying for the Euridice role with Thomas Scherman and for her own Town Hall recital, which brought cohorts of "fans" from Chicago.

■ Flying in and almost immediately out again was *Musical Courier's* **Dosha Dowdy** (Mrs. René Devries). This time Dosha came minus René and although we couldn't be happier to see her, we hope it won't happen this way again as René Devries is one of our pet admirations! He *knows* music and musicians and it is always a joy to talk with him. Dosha, will you see to another and joint trip soon?

■ Over at the Tea-room—called The Russian is it? — we saw **Leo Lerman** with a melancholy-appearing friend sipping mugs of boiling tea. No chance to ask what was new in the field of song and such, although Leo looked as though he might welcome a diverting interruption.

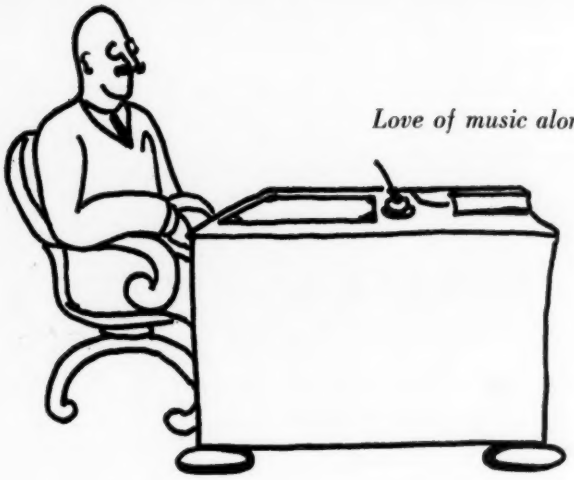
■ Far from us at the moment but much in our news is **Howard Vandenburg,** currently singing *Lohengrin,* and we'll wager, *Parsifal* in Bavaria. We hear that the six-foot-plus tenor has been appointed Court Singer, a title long unused in that German section of the old regime. Now how can one be a Court Singer when there is no longer a Court? Maybe it's because of rivalry with Monaco, which seems to be putting things back on a more regal basis (American influence, no doubt; we *love* pomp and circumstance). Anyway, Howard evidently has received a recognition of merit and no one could deserve it more. This is one of our across-seas singers of whom we can be rightfully proud.

■ The new Schwann Long Playing Record Catalogue has announced a new Ballet Section which will be personally conducted by **Rosalyn Krokover** (also Dance Editor of *Musical Courier*). She can be counted upon to keep the ballet portion of the catalogue up to date, instructive, and readable. We trust many of you have already purchased Rosalyn's lovely opus *The New Borzoi Book of Ballet.* If not, run, do not walk, to the nearest Womrath's; there's one on this very block. The Schwann project will include Miss Krokover's remarks and concise comments on new features of the dance. We wanted to ask a few questions on this and that when the Dance Editor was in yesterday but our basic ignorance of terminology gives us a fear of experts. We shall read up on dance from now on.

■ The big smile on the handsome countenance of the Met's charmer, **Cesare Siepi,** was not for any of you dear little girls who sigh when he goes by. "Mamma" Siepi arrives this week, just in time for the *Gioconda* performance and Cesare is completely delighted!

■ The only quake on our block (to date) is from our favorite (?) institution, Con Ed, whose workers have blasted the street every other week this season. But the papers are full of the shakes on the far West Coast. Beauteous **Eva Likova** came into NYC paler than she went away. She was at the Hotel Whitcombe during the scary earth slip and she tells us that the hotel "shook like a wet dog!" Aren't we glad we had to stay home!

■ Today we actually heard a lady ask plaintively *where* she could discover talent for possible sponsorship. Line forms on the left. "Don't crowd, kids," is the advice of your . . PARTOUT



Love of music alone will not clothe, feed, and shelter a family.

"KEEP YOU ON FILE"

By **BERNARD KIRSHBAUM**

THE technology that gave us the modern phonograph, radio, sound motion pictures, television, long-playing records, juke boxes, Muzak, tape recordings, and High Fidelity, has displayed the need for professional musicians. It takes a relatively few men, located mainly in New York and Hollywood, to fill these needs. Most radio stations get all their music from transcriptions.

Jacques Barzun points up the situation in his new book, *Music In American Life*: "Estimates of employment in radio, motion pictures, ballet, and theatre work suggest that only 35,000 musicians are fully employed. . . . They represent less than one-fifth of the union's membership of over 240,000, and this proportion is steadily shrinking. . . . The figures for 1954 show that the 3,200 musicians employed in twenty-four major orchestras worked from eight to forty-eight weeks a year and averaged weekly earnings of $89.02."

Ninety per cent of the members of the American Federation of Musicians earn part of their income outside of music. Should we encourage so many talented young people to undergo professional training when so few can find employment? The majority of them will spend ten or more years in a vain search for work, only to be repeatedly told, "We have no opening for one with your qualifications."

In the past fifteen years there has been a growing trend to prepare for college teaching by earning the Master of Arts degree. Such positions offer wide opportunity for both performance and scholarship. But appointments at the professional rank are few and far between. The field has become static since the end of World War II.

When a college opening occurs for a first-class piano or vocal teacher, there is a preference for the concert artist whose name and reputation will draw students. For all others a doctor's degree is a requirement for a top post. Without it one may become an instructor, but he cannot rise to the rank of a full professor. Because so many graduates are willing to teach at the nominal salaries paid to instructors, advanced college positions are very difficult to obtain.

Thus we arrive at a point where positions in music are impossible to find, despite the best of instruction. Mr. Barzun finds that ". . .there are annually some six hundred talents graduated from Eastern music schools alone, and not a single career open to them. . . . The educational system says to the young, 'Work hard and you will succeed.' But the world is visibly not equipped to make use of so much highly trained musical ability. It is not true that 'no first-class musician need be idle very long while the love of great music is maintained.' It could not be true unless we knew who and how many such musicians there were, and made places available. It therefore becomes a question whether encouraging the young is not perhaps risky to the point of immorality. If this is a shocking negative, let us make it suggest a positive: since the abundance of talent released by a prosperous democracy is too great for its powers of consumption, it may be that we should revise our idea of the musical life, redefine amateur and professional in keeping with the facts unfolding before our eyes, and reorient education accordingly."

Already the adult education movement has changed the conditions of music study. Formerly only those with wealth or professional intentions studied seriously. Now the doors are wide open to every one to develop some skill in music making.

This makes careers in the concert field all the more difficult to establish. Though there are awards galore by which a young person of talent may give a debut recital and come before the critics, it is a long, hard and unpredictable struggle to build a reputation that will draw the public to purchase tickets to his future concerts, year in and year out. People mainly go to recitals by well-known artists; otherwise they are busy learning to play themselves, rehearsing in some amateur organization, or listening to the best music on their Hi-Fi sets.

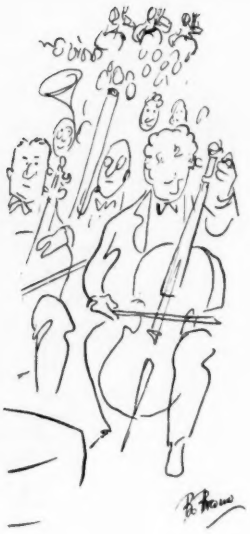
Sigmund Spaeth's book, *Opportunities in Music*, reports that "an annual income of from $5,000 to $10,000 was considered normal by some artists of reputation as well as the most successful teachers. To the direct question, 'Are you satisfied with your present economic status?' there were few affirmative answers. . . . Almost invariably the answers indicated an overwhelming love of music as the primary motivation, regardless of financial consideration."

Love of music will not clothe, feed, and shelter a family adequately, or even encourage one to think of marriage. It is a steady income that does that. The economic lot of most musicians is so low that we should hesitate to encourage young people to train for careers until we know to what extent the country can afford to give them a decent living. Present-day serious musical education is based on the premise that there is a need for trained musicians, that jobs are awaiting them commensurate with their potentialities. All the evidence points to the contrary. The country is glutted with musicians who cannot make a living at what they know best.

Today there are so few jobs for the highly trained graduates of our conservatories that most of them will be driven to do hard work if they remain in the profession. They would be better off to have learned another trade or profession by which to live, and practice their music as an avocation.

(*Continued on page* 43)

OUR VANISHING STRINGS



Every year, dozens of good instrumentalists give up their years of study and experience as a lost cause . . .

By H. ARTHUR BROWN

(Music Director and Conductor of the Tulsa Philharmonic Orchestra)

THE frenzied search for uranium is not being carried out more vigorously than the diligent hunt by conductors for that rapidly vanishing American—the capable string player, dedicated to a career of playing in our major symphony orchestras.

It is alarming to note the continually decreasing number of musicians who are seriously studying the violin, viola, cello, or bass. I recently canvassed one of our large cities which has supported a fine orchestra for over 70 years, and discovered that *not one student is studying the bass!*

And one of our best-known student training orchestras, which in the past was a never-failing source of well-trained talent, now has to engage professionals for the string sections when the orchestra gives a public performance. Our conservatories and music schools throughout the country have an appalling lack of string students.

For the past few years, conductors have been well aware of the disturbing fact that the supply of string players is dwindling rapidly and that few young people are studying to replace them, as compared with former years. While a few orchestras with large budgets still can secure competent players, many of the major orchestras are scraping the bottom of the barrel in their frantic search for string talent.

Our major orchestras are beginning to feel the pinch now, but soon every orchestra in the nation will become aware of it. American symphonies fighting their annual battles for financial survival will have to face up to this new and perhaps even more difficult dilemma. It may come as a shock to realize that it is entirely possible, even probable, that many of our famous orchestras will be forced—and soon—to reduce their string sections because of a player shortage. With string sections cut down, our musical standards will necessarily be lowered and repertoire limited.

Let me give one specific example. There are many organizations concerned with the performance of contemporary music. This is important. However, if our orchestras are not maintained personnel-wise, it is reasonable to assume that it will be more difficult than ever to get performances for new music, as orchestras hampered by curtailed string sections will be able to play only the smaller scores.

This situation must be faced up to and something done about it—and done quickly. It is a problem not only for our conductors but for the entire music-minded public, educators, and everyone seriously interested in the cultural life of our country.

What has caused this serious shortage of strings? Why are our gifted youngsters not preparing themselves for careers as professional musicians? Is it lack of talent or desire or interest in serious music? No—our young people evidence an increasing love of good music. Attendance at youth concerts has risen phenomenally; youth concerts, recordings, and radio concerts have disseminated good music as never before. What, then, has caused this shortage to arise?

The principal factor is the gloomy economic prospect confronting a professional musician, accompanied by contributing factors of the lack of an adequate string program in the schools, and misplaced ambitions on the part of those who do study stringed instruments.

Our young people realize that they simply cannot earn a living playing in an orchestra. We have a tremendous musical potential in our American youth, but this same youth looks to the future. Music students realize that even in the four large orchestras of the nation, the pay scale is mediocre. In most professional orchestras a player earns from $2,200 to about $4,000 per season; in smaller orchestras, much less. In all orchestras, players must supplement their orchestral earnings by teaching, doing odd music jobs or by other work entirely foreign to music. Many of our best players have left music entirely and gone into more remunerative fields. Every year, dozens of good instrumentalists decide to give up their years of study and experience as a lost cause, at what emotional expense only they can tell. I know many good violinists now selling real estate, automobiles, insurance, or engaged in some small business.

An extremely important contributing factor to the lack of capable string players is the absence of an adequate string program in most of our schools. Football is king. Consequently, the bands receive lavish attention and devotion—emotionally, financially, musically. There is no lack of wind players because they are developed in our school bands from eager applicants who want to share the glamour of the football fanfare. Thus, good talents are given opportunities for developing, and many go on to professional music careers.

However, while it takes only a few years to develop a wind player, it averages at least 15 years and more to train a good string player. Without school orchestras, many instrumental talents will go undiscovered, and the opportunity forever lost to these students to develop a love for

playing and the chance to decide if they wish to continue in music. How can our string players acquire orchestral experience if our schools do not provide it?

Another contributing factor to the problem is the unfortunate attitude of the few people who are studying strings. They all seem to be bent on a concert career, and most music schools do not inform these students that the concert stage is, for the majority, a far-fetched dream. Teaching and playing in orchestras is the only outlet for the majority, and they should be so prepared by the schools where they study. A disturbingly large percentage of recent graduates of established schools are not prepared for orchestra work. They have not received the necessary training in either repertoire or orchestra discipline. I have been dismayed at auditions to find that graduates of many schools have not been taught standard orchestra literature and something of orchestra routine. Therefore, when a string graduate is accepted by a conductor, it usually is several seasons before he or she is able to fill his position adequately.

Press, radio, and television releases remind us constantly of our government's worry over lack of scientific personnel. This is important, of course, but it is also of vital importance that we do not neglect our musical life, which is based on live performance of good music.

Several steps must be taken at once to try and solve this many-sided problem. First of all, I suggest a national conference of music organizations and educators to consider a definite program on a national scale. This program must include a campaign to impress upon the directors of our schools the necessity for the immediate establishment of an aggressive string program in their curricula. School orchestras *must* enjoy the same level of importance as bands. Competent string teachers should be engaged and interest aroused among the students by scheduling more performances by both orchestras and individual string performers.

In communities supporting a major orchestra, young students should be invited to rehearsals so that they may absorb the excitement of making music together and the feeling for the requirements of a professional string player.

In Tulsa, we have had a modicum of success in training talented string players for our orchestra by giving scholarships for study at Tulsa University as part of the orchestra salary. The players learn as they earn. Our first-chair leaders teach our young instrumentalists and give them the private training they need for good orchestral work. We also make it possible for them to earn their degrees so that they may be qualified to teach and to continue with their orchestra work after graduation. Of course, this entails night rehearsals to enable the students to attend the University during the day. In this way we have been able to attract and train many fine players.

However, greater financial inducements *must* be made available to musicians before they can be expected to take up the serious study of stringed instruments. Until our government or business decides to be our partner in this endeavor, the only substantial financial help we might receive would be from foundations.

At present our large foundations have shown little interest in furthering music in our country. Outside of the Louisville grants and other small grants, we have not received any assistance from foundations organized to further the humanities. I do believe, however, that if a plan were well presented by the proper influential music groups, our foundations might become interested.

A specific plan which comes to my mind involves the setting up of string chairs throughout the country. This plan would work substantially as follows: scholarships would be given at various music schools throughout the country for the study of stringed instruments and for orchestral training. Upon graduation, the student would compete for a chair in an established orchestra. This chair would be for a period of three years. The orchestra association would receive the money to pay the player and then, being relieved of the salary for this chair, would have more funds with which to engage other players. The music schools would agree to set up courses in orchestra playing, repertoire, and general orchestra routine. The student would have something to work for and an opportunity to earn a decent living at a stipulated salary.

For a starter, I would suggest some 50 string chairs to be given to the second echelon of major orchestras. The cost of around $200,000 a year is not exorbitant when one considers the vast amounts of money given away by foundations for the support of other aspects of American life and thinking.

Those of us who devote our lives to music are acutely aware of the seriousness of this problem, which not only affects the core of the musical life of our country through the symphony orchestra, but calls attention also to the deplorable waste of one of our greatest national resources —talented young people. Two hopeful possibilities present themselves: the financial worries of our orchestras may be eased by some form of state or government subsidy; or our giant corporations may suddenly realize that our symphony orchestra set-up really represents the epitome of freedom of enterprise and should be preserved not only for its great value to our own nation but as a symbol of the free world. In either case, politically speaking, we would give the lie to propaganda that we are a nation of money-grubbers and not a sensitive, cultivated people. Let's prove them wrong!

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WOMEN AT WORK

By MARY CRAIG

ANTOINETTA STELLA

GRACE LESLIE

BETTY ALLEN

"CELESTE AIDA"

THE Metropolitan Opera audience had bought tickets for *Aida* on a cold November evening, probably just because it was *Aida;* the tenor was new; the soprano was new; the score is usually a thriller. But this particular evening there were surprises. With the clarity of her first opening phrase, we realized we had a new star in appropriately named ANTOINETTA STELLA, young, personable, gifted with a beautiful, soaring voice and stage grace. Soon the standees (who are our "gallery gods") took over with riotous applause, which was augmented by an unpurchased, unplanned, and possibly unexpected ovation from the staid audience. I do not know whether Stella was as delighted as we were; she has had this sort of triumph around the operatic world, from Italy to South America to the Far East.

Antoinetta Stella told us, via interpreter (she speaks little English as yet and our Italian has known better days), that there was no reason to be especially anxious over her debut. She has been cast for more than 165 Aidas (the total is up now) and except for the fact that something usually happens to her in Act III, she's right sure she can sing the role. A little explanation seems due here. The Nile Scene, a subtle vocal test for many sopranos who can surge through the "Ritorno Vincitor," holds no hazards vocally for Stella. But the intricate strap of one of the clog sandals she wears has been known to break; she has finished the scene barefoot, and as one reviewer wrote "The soprano visibly shrunk 14 centimeters." On another occasion, being young and venturesome, Antonetta Stella had experimented with ravishing results in a beauty salon. During the Nile Scene, the convolutions of the intricate Aida wig stuck to Amonasro and after she was dashed to the earth with "non sei mia figlia," she arose bright blond! (The audience probably thought she had blanched with terror.) She bears a white scar down one shapely arm, the result of a gash that brought a half-hour's hiatus in a 1954 Verona performance. (Yes, accidentally the chains or armor cut her during the Nile Scene! Rusty too. This meant tetanus shots.) But it takes more than stage wounds to disconcert an artist of Stella's caliber, completely sure in technique and radiantly resourceful. She related a harrowing tale of the one and only time she was actually upset, and it took more than ordinary happenings. Going to Japan (for *Aida,* of course), after a rough flight, she arrived just in time to become involved in one of the catastrophic earthquakes of that region. "I was so scared," she told us, big-eyed with recollection, "I was voiceless for three days!"

Hers has been a calm life, aside from stage demands (and earthquakes). Born in Perugia, Italy, she grew up with every cultural advantage. At twenty she "tried out" in Spoleto, singing (no *not* Aida) Leonora in *Trovatore.* The Rome Opera with *La Forza del Destino, Simon Boccanegra,* and others of the great stage followed in a few short months. *Otello* at La Scala, flights to Rio for *Norma,* to Havana for *Tosca* and *Don Carlos,* back to La Scala, the Vienna Stadts, Covent Garden, with dates for *Bohème, Ballo in Maschera, Sicilian Vespers,* and the great Manzoni *Requiem* made her name go up in lights.

TALENT PLUS . . .

MY first meeting with GRACE LESLIE came at the peak of her singing career when she was appearing as guest soloist with major orchestras under the batons of Walter Damrosch, Emil Mollenhauer, Albert Stoessel, Wilhelm Mengelberg, Victor Harris, Alexander Smallens, Henry Hadley, Lunt, Molinari and others of such illustrious fame. In opera, she was singing with Bimboni, Pelletier and many festival conductors, and her schedule of recitals took her from coast-to-coast and across seas. However, most aspiring singers are concerned mostly with their own affairs and I wasn't 'specially perturbed to be booked with a featured artist until, standing in the wings of a Halifax, Nova Scotia theatre, waiting to chirp my lyric-coloratura ditties, I heard a brilliant voice swooping through the fioritura of a great aria, and, despite its contralto depth, in the *soprano* key. The chills that made me chatter were not caused by the inclement drafts of spring weather in the Maritime Provinces.

On another occasion, an important hearing, she "wiped my eye" (after I had gone on first this time and had shot off my pyrotechnics) by singing a little legato Louisiana Bayou song that completely melted the concert salesmen. Then I began to add up what Grace Leslie had, in addition to an undeniably splendid voice: intelligence, resourcefulness, an infallible sense of timing—both for what to sing and how. And this didn't come to her through talent alone, unless one may count as talent, her gifts for facing facts, hard work, and expert planning.

Grace Leslie, born in Grafton, Mass., was trained and had her first professional success in the New England area, which has brightened the American roster of musicians with many stars. Piano, violin, dramatics, and a course particularly valuable for clear-cut ennunciation then called "elocution" (listed in today's college curricula as "speech major"), provided her well-rounded musicianship slanted towards stage. Her voice study began in Boston under Ivan Morawski, with coaching (what a privilege!) in oratorio and operatic literature with Mollenhauer.

When New York and big management became essential, Grace Leslie made her Town Hall debut, then signed with Haensel & Jones (later Columbia Concerts), becoming one of the heavily booked first-rank singers on the list.

In 1936 she became a member of the music faculty of Connecticut College for Women at New London, a post she held for 19 years while dividing her time with her private studio in New York City. She also continued her Town Hall concerts and recital tours as far as practicable.

Last summer this reporter had the privilege of observing Miss Leslie's direction at her private summer school in Salisbury, Mass. In a typical, rambling, white-clapboard New England farmhouse, there's been built a two-storied studio, large enough for class work, dance groups, and recitals; a radio-broadcast and tape-recording studio; beautifully equipped kitchens for staff and students; and homey living quarters (with fire places).

Miss Leslie is an official of the National Association of Teachers of Singing, a member of the Policy Board and of the Advisory Committee on Vocal Education. She is currently in demand as a lecturer on American singing and American composers and particularly on the use of the English language in song.

"THE CINDERELLA GIRL"

BETTY ALLEN, who swept onto the American music scene, is called "The Cinderella Girl." But there's a great deal more to the story than the wave of a fairy godmother's wand. Unusual courage and perseverance have enabled her progress in artistic achievement. Perhaps to some extent these qualities are innate; perhaps to some extent they have been encouraged by the young singer's memory of the gentle, cultured mother, who, although she died when Betty was 12 years old, bequeathed a keen aspiration for the better things in life.

There were hard and occasionally bitter years for the child, who was shifted from one foster home to another, each with little appreciation of her personal attributes and talents. But she gained in endurance and determination.

By a fortunate circumstance (although it was a financial necessity at the time), she secured a "summer job" in Hartford, leading child groups in community center games and song. I believe Dr. Eleanor Hope Johnson of Connecticut College gave the first impetus to her decision for a singing career. A scientist with music interests, she put Betty Allen through a four-day music aptitude test which Betty passed with highest honors. She subsequently won a scholarship at the Hartford School of Music. The voice was still debatable. She was taken to audition for Sarah Peck More, who looked calmly at the handsome, alert girl and told her, "Yes, there's a voice there. But I can't promise you anything but hard work. Betty began training and is still studying with Mrs. More—and still planning more and harder work.

Recognition of an exceptional singing gift came rapidly. The winning of a scholarship to Tanglewood brought, among other leads in the summer session, a solo engagement with the Boston Symphony in Leonard Bernstein's "Jeremiah." Betty Allen had no prima donna superciliousness. She didn't particularly like opera but *Pique-Dame* was short of court ladies, so she took a walk-on role. She warmed up her voice with an Amneris for Goldovsky. And among other activities, she won the Eisemann Award as the outstanding student. Back in New York she made a musical *faux pas* by singing a contemporary song by a rival composer in an audition for Virgil Thomson, but she got the job—"Hello, Saint Teresa," Virgil greeted her at the close of the hearing—and went off to sing in *Four Saints* and to have salad passed to her by Poulenc at a Schiaparelli press party.

Betty Allen won the Marian Anderson Award and on the same day auditioned for the John Hay Whitney Award, which came to her a bit later on. After singing for the National Music League she was sent as an exchange artist to France on a three-month concert tour. The schedule was extended to include major cities of Italy and the Teatro Lirico in Milan. This brought 45 additional European concerts in 1956 and took her to Algiers and the North African recital circuit. One of the Paris dates was

(*Continued on page* 16)

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SUMMER COURSES for TEACHERS and STUDENTS

. . . a listing of Master Classes, Workshops, Clinics, Refreshers, Seminars, etc., May—August, sponsored by Teacher Groups and Colleges, compiled by GRACE WHITE . . .

ALABAMA

Troy: STATE TEACHERS COLLEGE. T., P., Or., Vo. June 10-Aug. 23.
Tuscaloosa: U. OF ALABAMA. P., Vo., Orch., Mus. Ed. June 10-17.
Tuskegee: TUSKEGEE INSTITUTE. Band & Orch. workshops. June 10-Aug. 17.

ARIZONA

Tucson: U. OF ARIZONA. Mus. Ed. June 10-Aug. 17.

ARKANSAS

Conway: ARKANSAS STATE T.C. Opera Workshop. June 3-Aug. 11.
Eureka Springs: CLARENCE BURG. P. July 21-27.
Fayetteville: U. OF ARKANSAS. P., Vo., Orch., Mus. Ed. June 3-Aug. 23.
Fort Smith: JUNIOR COLLEGE. P., Vo., Or., Mus. Ed. May 3-July 13.

CALIFORNIA

Asilomar: Monterey Peninsula Workshop for Conductors. AMERICAN SYMPHONY ORCHESTRA LEAGUE. June 20-July 5.
Burlingame: PENINSULA CONSERVATORY. Robert Vetlesen, P. June 24-29; Aug. 6-9.
Fresno: FRESNO STATE COLLEGE. Mus. Ed., Opera, T., P., Vo., Orch. June 17-July 26.
Glendale: HENNIGER SCHOOL OF MUSIC. Normal Classes for Music Teachers. Aug. 5-30.
Hollywood: NADINA DE SANCTIS: Vo., Opera. July. ZADAH GUERIN. Vo. Aug. 1-Sept. 15. COSMOPOLITAN INSTITUTE OF MUSIC. P., Vo., Orch. July, Aug.
Los Angeles: IMMACULATE HEART COLLEGE. All branches. June 24-Aug. 2. LIVERETTE OPERA ACADEMY. Vo., P., Roles. May 1-Sept. 1. LEO POLOLSKY. P. June 17-21. RUSSELL STUDIOS. Vo. June 15-Sept. 15. SUTRO SCHOOL. Ethel Bartlett. P. Wednesdays A.M. U. OF CALIFORNIA, L.A., Mus. Ed. June 24-Aug. 2. CHARLES HEDLEY. Vo. & Speech. May 1-Aug. 15. PATRICIA BAKER. Vo. June 15-Sept. 15. LOS ANGELES STATE COLLEGE. P.V. Mus. Ed., Chorus, Orch. June 24-Aug. 2.
San Francisco: LEO PODOLSKY. P. June 10-14.
Santa Barbara: MUSIC ACADEMY OF THE WEST. Summer Session, July-Aug. Maurice Abravanel, Dir.
Stanford: STANFORD U. Mus. Theater Production in Schools. June 24-Aug. 17.
Woodland Hills: PIERCE JR. COLLEGE T. July 1-Aug. 9.

COLORADO

Aspen: ASPEN MUSIC SCHOOL. All departments. June 24-Aug. 24.
Colorado Springs: COLORADO COLLEGE. Applied Mus., Mus. Ed. Visiting teachers: Sidney Harth, Paul Doktor, Georges Miquelle.
Denver: LAMONT SCHOOL OF MUSIC. P., Orch., Vo., Mus. Ed. Visiting teachers: Marvine Kahn, James Green, Sally T. Dietrich, Edna Doll, John T. Roberts, Marguerite C. O'Day, Roger D. Fee, Archie N. Jones, Joseph A. Leeder, Louis Trozinski.

CONNECTICUT

New Haven: NEW HAVEN STATE TEACHERS COLLEGE. T. & Mus. Ed. June 6-Aug. 2.

DISTRICT OF COLUMBIA

Washington: CATHOLIC U. OF AMERICA. P., Vn., Orch., T., Mus. Ed. June 14-25. JAMES REISTRUP. P. May 1-June 8; June 17-July 29.

FLORIDA

Gainesville: U. OF FLORIDA. P., Vo. June 18-Aug. 10.
Tampa: MERLE HOLLOWAY. P. Repertoire, Ped., T. June 1-Aug. 1.

GEORGIA

Atlanta: RUSSELL LANNING. Bach Ornamentation. May 4-10.
Cartersville: RUSSELL LANNING. P. & Bach. May.

HAWAII

Honolulu: GEORGE FORGE. Creative Mus. June, July. ROBERT VETLESEN. Music Camp. July 5-Aug. 3.

IDAHO

Moscow: U. OF IDAHO. T., Applied M., Mus. Ed. June 17-Aug. 9.

ILLINOIS

Chicago: CHICAGO MUSICAL COLLEGE OF ROOSEVELT UNIV. P., Vo., Orch., Mus. Therapy, T., Mus. Ed. June 24-Aug. 3. LEO PODOLSKY. P. Aug. 5-9. RUDOLPH REUTER. P. June 15-Aug. 2. ST. XAVIER COLLEGE. Wm. O'Toole. P. July 11-15. MILLIKIN UNIVERSITY. All subjs. for M.M., and Mus. Ed. P., Vo., Orch. T. June 10-Aug. 2. CHICAGO CONSERVATORY. P., Vo., T., Orch., Mus. Ed. June 24-Aug. 2. DePAUL U. OF MUSIC. Courses toward B.A. and M.M. July 1-Aug. 3.
Evanston: NORTHWESTERN UNIVERSITY. Polly Gibbs. Workshop in Piano Pedagogy. July 15-19.
Rock Island: AUGUSTANA SCHOOL OF MUSIC. P., Vo., Orch. June 10-July 19.

INDIANA

Evansville: EVANSVILLE COLLEGE. Mus. Ed., P. June 12-Aug. 8.
Muncie: BALL STATE. P., Mus. Ed., T., Band, Orch. June 10-Aug. 16.

IOWA

Des Moines: DRAKE U. P., Or., Mus. Ed., Opera, Chorus, Orch. June 10-Aug. 23.
Fort Dodge: ALICE HACKETT. P. May.
Sioux City: AMERICAN SYMPHONY ORCHESTRA LEAGUE. Orch. Management. June 7-15.

KANSAS

Sterling: STERLING COLLEGE. Leo Lawless. P., Or. June 3-Aug. 2.

KENTUCKY

Louisville: U. OF LOUISVILLE. Mus. Ed., Applied Mus. June 15-July 27.

LOUISIANA

Baton Rouge: LOUISIANA STATE U. Mus. Ed., P., T., Vo., Orch. June 6-Aug. 10.

MAINE

North Bridgton: BRIDGTON ACADEMY, BERKLEY SUMMER SCHOOL. String Players. July 8-Aug. 17.
Southwest Harbor: RICHARD McCLANAHAN. P. June 15-Sept. 15.

MARYLAND

Baltimore: PEABODY CONSERVATORY COLLEGE OF MUSIC. Applied Mus. & Mus. Ed. June 24-Aug. 3. HELENA ZURSTADT. P. & Lectures. June.

MASSACHUSETTS

Andover: "ORGAN INSTITUTE." Homer G. Mowe. Vo. July 29-Aug. 24.
Boston: BOSTON U. Jules Wolffers. P. & Mus. Ed. July 8-Aug. 17.
Salisbury: GRACE LESLIE. Vo., private and class courses. July-August.
Worcester: CLARK U. Mus. Ed. July 1-Aug. 16.

MICHIGAN

Bay Views: BAY VIEW SUMMER COLLEGE OF MUSIC. Reg. college courses in applied and theoretical music. July 1-Aug. 25.
Ann Arbor: U. OF MICHIGAN. Reg. Fac. P., Vo., Or., Orch., Conducting, Composition, Ensemble, Mus. Ed., Mus. Lit., Opera, Musicol. T. June 24-Aug. 17.
Detroit: MRS. RAY ROBOSSON. P. June, July.

ABBREVIATIONS: Comp. (composition), **Mus. Ed.** (music education), **Or.** (organ), **Orch.** (orchestral instruments), **P.** (piano), **T.** (theoretical subjects), **T.C.** (teachers college), **U.** (university), **Vo.** (voice), **Vn.** (violin).

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East Lansing: MICHIGAN STATE U. George Anson. P. July 15-20. Church Mus. July 7-12.

Interlochen: STEVEN BARWICK. P. June 21-Aug. 19. NATIONAL MUSIC CAMP, U. of Michigan. Workshops in Elementary School Music, Choral Music. July 1-19. Music Conferences: National String Teachers; Civic Symphony Workshop; Chamber Music Festival; College Wind & Percussion Instructors. Aug. 21-28.

Detroit: MRS. RAY ROBOSSON. P. June, July.

MINNESOTA

Minneapolis: U. OF MINNESOTA. T., Applied Mus., Mus. Ed., Opera. June 17-Aug. 24.

Moorhead: CONCORDIA COLLEGE. P., Vo., Orch., T., Mus. Ed. June 10-Aug. 2.

St. Paul: COLLEGE OF ST. THOMAS. Mus. Ed. & Applied Mus. June 17-Aug. 10.

MISSOURI

Kansas City: OLGA SACERADOTE. Opera & Concert Repertoire. May 15-Aug. 15.

St. Louis: NAT'L. GUILD OF PIANO TEACHERS. George Anson. July 8-10. DOROTHY NOBLE LORD. P. July 15-Aug. 24. ST. LOUIS SCHOOL OF MUSICAL ART. P., Vo., Orch., T. May 1-Sept. 10. CATHOLIC MUS. ED. ASSN. Russell Lanning on Bach. May 15.

NEBRASKA

Hastings: HASTINGS COLLEGE. Mus. Ed. & Applied Mus.; also Center in Mexico City. June 4-Aug. 2.

NEW JERSEY

Belleville: RUSSELL LANNING. P., Bach Ornamentation. June-July.

Newark: STATE TEACHERS COLLEGE. Mus. Ed. Chorus. June 27-Aug. 9.

NEW MEXICO

Las Cruces: NEW MEXICO COLLEGE OF A. & M.A. Mus. Ed. & Mus. Lit. June 10-Aug. 3.

Portales: EASTERN N.M. U. Lilla Belle Pitts. Mus. Ed. June 10-Aug. 2.

NEW YORK

Buffalo: U. OF BUFFALO. T. & Applied Music. July 1-Aug. 9.

Canton: ST. LAWRENCE U. Mus. Ed. July 1-Aug. 9.

Chautauqua: CHAUTAUQUA SUMMER SCHOOLS. Vo., P., Or., Orch., T., Ed. July 1-Aug. 17.

Cortland: STATE U. TEACHERS COLLEGE. Mus. Ed. & Mus. Lit. July 1-Aug. 9.

Glenora: BOLVIG - TURNER (Glenora Music Festival). P., Vo. July 27-28; Aug. 3-4. ROOSA SCHOOL MUSIC CAMP. Strings, P. July 4-Aug. 17.

New York City: ADI BERNARD. T. & Chorus. CITY COLLEGE OF N. Y. Jack Shapiro. June and July. Mus. Ed. June 17-Aug. 9. LEON CARSON. Vo. June and Aug. HELEN CHASE. Vocal Coaching. May-Sept. MADELEINE CARABO-CONE. Vo., Seminar in Cone-Royt Method. July 9-12. DOLF SWING STUDIO. Vo. Performance Class. June 24-Aug. 30. DORELLE STUDIO OF OPERA & SONG .Vo., Opera. May, June, July. ELDA ERCOLE. Vo. June and July. MAY L. ETTS. P. (Teachers Workshop). July 8-12. BERNICE FROST. P. June 24-Aug. 9. ARTHUR GERRY. Vo. June 15-Aug. 15. EDWIN HUGHES. P. July 2-Aug. 10. ALTON JONES. P. July 8-Aug. 17. MAX KLEIN. Vo. From May. SARA LEE. Vo. June - August. MANHATTAN SCHOOL OF MUSIC. Courses toward B.A. & M.M. HOMER G. MOWE. Vo. May-July 27. NEW YORK COLLEGE OF MUSIC. Leslie Hodgson, Dir. Complete Semester. June 17-July 26. LEO PODOLSKY. P. July 8-12. JAMES M. PRICE. Vo. June-July. ROSE RAYMOND. P. Workshop. July 1-6. HERTA SPERBER. Vo., N.Y.C. and Jackson Heights. June-August. LUISA STOJOWSKI. P. June 1-July 15. FRANCES STOWE. Vocal Coaching. June and July. PETER J. WILHOUSKY. Choral Cond. (C. Fischer).

Potsdam: STATE U., STATE T.C. Mus. Ed., T., Applied Mus., Opera. July 1-Aug. 9.

Purchase: BERNICE FROST. P. Ed. July 1-19. PIUS X SCHOOL OF LITURGICAL MUSIC, Manhattanville College of the Sacred Heart. July 1-Aug. 7.

Rochester: U. OF ROCHESTER, EASTMAN SCHOOL OF MUSIC. Workshops in Band, Orch., Or., P. June 24-July 26. RATA PRESENT. P. June 3-July 15.

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LEO PODOLSKY is a member of the Artist Faculty of the Sherwood Music School, Chicago, and editor of many works published by Summy, Carl Fischer, and Belwin. Baldwin Piano Artist.

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Evanston, Illinois — George Howerton, Dean

Summer Highlights

- Polly Gibbs, professor of music at Louisiana State University and a leading authority on piano teaching methods, to conduct Workshop in Piano Pedagogy, July 15-19.
- Margaret Hillis, director of the American Concert Choir, New York City, to be guest lecturer and conductor of Northwestern Summer Chorus, July 15-17.

Further information available from School of Music Office.

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White Plains: CAROLINE BEESON FRY. Vo. (Opera, Repertoire, Recital). June 17-July 26.

NORTH CAROLINA

Boone: APPALACHIAN STATE T.C. Mus. Ed., P. June 11-Aug. 23.

Chapel Hill: U. OF NORTH CAROLINA. William S. Newman. P. Clinic. June 24-27.

Wilmington: WILLIAM S. NEWMAN. P. July 11-13.

OHIO

Athens: OHIO U. SCHOOL OF APPLIED MUS. Mus. Ed., Applied Mus., Comp. June-17-Aug. 10.

Berea: BALDWIN-WALLACE CONSERV. OF MUS. All subjs. June 24-Aug. 1.

Cincinnati: COLLEGE-CONSERVATORY. P., Vo., Orch., T. (credits). June 17-July 27.

Cleveland: CLEVELAND INSTITUTE. Ped. Courses in P., T., Vn. June 24-Aug. 3. FENN COLLEGE. Mus. Ed. June 24-Aug. 3. HRUBY CONSERV. All instruments. June 1-Sept. 1. ISADOR J. MATTLIN. P. Aug. 5-9.

Oxford: MIAMI U. SCHOOL OF F.A. P., Vo., Orch., Mus. Ed. June 17-Aug. 27. ROBERT GODLSAND. P. June 17-July 12.

Rocky River: "THE STUDIO SCHOOL OF MUSIC." P., Vo. June 10-July 27.

OKLAHOMA

Oklahoma City: FREDERIC LIBKE. P. June 17-Aug. 1.

Weatherford: SOUTHWESTERN STATE COLLEGE. Mus. Ed., T., P., Vo., Orch. June 3-Aug. 1.

OREGON

Eugene: U. OF OREGON. Vo. Instruments, T., Mus. Ed., Comp. George Frederick McKay. Hungarian Quartet in residence. June 17-Aug. 9.

Portland: LEWIS & CLARK COLLEGE: Choral School. Roger Wagner. June 13-17.

PENNSYLVANIA

Bethlehem: MORAVIAN COLLEGE. Thor Johnson, Donald McCorkle. Early Moravian Mus. Festival. June 23-30.

Dallas: MISERICORDIA COLLEGE. William O'Toole. P. July 18-20.

Philadelphia: THE PHILADELPHIA CONSERVATORY OF MUSIC. P., Orch., Vo., T. June 6-Aug. 3.

Pittsburgh: DUQUESNE U. Grad. & Undergrad. Courses. June 24-Aug. 2.

University Park: THE PENNSYLVANIA STATE UNIVERSITY. Courses toward M. Ed. & D. Ed. July 1-Aug. 10.

SOUTH DAKOTA

Vermillian: UNIVERSITY OF S.D. Applied (All instruments & Vo.). Mus. Ed. June 10-Aug. 9.

TENNESSEE

Jefferson City: CARSON-NEWMAN COLLEGE. Vo., P., Church Mus., Mus. Ed. June 10-Aug. 23.

Memphis: MEMPHIS STATE U. Vo., P., Orch., T., Mus. Ed. June 6-Aug. 16.

Sewanee: SEWANEE SUMMER MUSIC CENTER. Orch., P., T. June 17-July 22.

TEXAS

Austin: UNIVERSITY OF TEXAS. P. Pedagogy. June 4-July 16.

Commerce: EAST STATE TEXAS TEACHERS COLLEGE. Workshops: Elementary. June 3-July 12; Choral June 24-July 12; Band June 3-14; Piano June 22-26.

Denton: TEXAS STATE COLLEGE FOR WOMEN. P. Methods Workshop. June 5-June 19.

El Paso: TEXAS WESTERN COLLEGE OF THE U. OF T. Applied Mus., Mus. Ed. June 24-July 12; July 15-Aug. 25.

Houston: SOLON ALBERTI. June 1-15.

Kingsville: TEXAS COLLEGE OF ARTS & INDUSTRIES. Mus. Ed., Band. June 3-Aug. 23.

Fort Worth: SOUTHWESTERN BAPTIST SEMINARY. Church Mus. May 27-July 19.

Lubbock: TEXAS TECHNOLOGICAL COLLEGE. Choral Technics. June 3-8.

San Antonio: INCARNATE WORD COLLEGE. P., Vo., Vn., Mus. Ed., Gregorian Chant. June 5-July 17. OUR LADY OF THE LAKE COLLEGE. P. Rodney Hoare. T. June 4-July 16.

UTAH

Salt Lake City: UNIVERSITY OF UTAH. Solon Alberti. Voice workshop. Aug. 5-10. Voice, private. Aug. 12-24.

Provo: LEO PODOLSKY. P. July 15-20.

VERMONT

Bennington: BENNINGTON COLLEGE. Composers Conference. Aug. 11-25.

Burlington: U. OF VERMONT. Mus. Ed. July 8-Aug. 16.

Marlboro: MARLBORO SCHOOL OF MUSIC. Chamber Music. Alexander Schneider, Blanche Honegger, Marcel and Louis Moyse, Felix Galimir, Herman Busch, Madeline Foley, Lotte Bamberger, Bjoern Andreasson, Claude Frank, Rudolf Serkin. French Woodwind. Marcel Moyse. Vocal Chamber Music with Instruments. Martial Singher. June 29-Aug. 26.

VIRGINIA

Petersburg: VORGINIA STATE COLLEGE. Mus. Ed. June 10-29.

Richmond: U. OF RICHMOND. Applied Mus., T., Chorus. June 17-Aug. 30.

WASHINGTON

Spokane: HOLY NAMES COLLEGE. William O'Toole. P. June 28-29. SPOKANE CONSERVATORY. P. Sacred Mus. June, July.

WEST VIRGINIA

Wheeling: OGLEBAY INSTITUTE. Boris Goldovsky. Opera Workshop. Aug. 19-Sept. 2.

WISCONSIN

Manitowoc: FRANSISCAN MOTHER HOUSE. William O'Toole. P. July 8-9.

Madison: U. OF WISCONSIN. T., Comp., P., Orch., Vo., Opera, Chorus, Church Mus. June 28-Aug. 24.

WYOMING

Laramie: UNIVERSITY OF WYOMING. P., Vo., Or., Instruments, Mus. Ed., T. June 10-Aug. 16.

Nat'l. Assn. of Teachers of Singing 1957 Summer Workshops

July 29-Aug. 7—Texas Christian University, Fort Worth, Texas.
Aug. 12-16—Phillips Academy, Andover, Mass.
Aug. 12-16—Willamette University, Oregon.
Aug. 26-30—Lawrence College, Appleton, Wisconsin.
Aug. 26-30—Emory University, Atlanta, Georgia.

FOREIGN

Austria: Salzburg (Strobl am Wolfgangsee). International Summer Course for Violinists and Violists. Professor Max Rostal. July 22-Aug. 27.

Netherlands: Hilversum, Postbus 150, Afdeling Muziek. Netherlands Radio Union. Conductors Course directed by Willem Van Otterloo and Albert Wolff. June 17-July 20.

Poland: Warsaw. Frederic Chopin Society of Warsaw. Summer Course for Young Foreign Pianists. Aug. 15-Oct. 1.

Switzerland: Lotte Leonard. Voice Consultations. July and August.

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WOMEN AT WORK

(*Continued from page* 13)

singing Honegger's *La Danse des Morts* with full orchestra and the composer conducting. "I've had good luck whenever I've sung Honegger's music," she commented. "The *King David* and the *Judith* were high, high spots for me."

Back home, a Caribbean tour, a Washington, D. C. concert, the Lewisohn Stadium, more appearances with the Boston Symphony in the home city and in New York's Carnegie Hall brought ecstatic reviews from the press. Her most vivid recollection of these events, which would be marked with stars on many singer's calendars, is that she bought a gorgeous dark red evening creation, a gown with a train. "And," she adds bitterly, "some woman stepped on it. That finished that."

The road has not been easy, nor the difficulties few, but Betty Allen has come into her own. This was demonstrated in Town Hall a couple of months ago when, with superb technique and sensitive perception, she gloriously voiced the exaltation of Honegger's *Judith*. The fine artists on the program were dynamic Margaret Hillis and her unique choral group and — the young mezzo soprano who thrilled her hearers with her passionate sincerity. Next morning, a new name was starred—Betty Allen.

SCHOOL NEWS

By GID W. WALDROP

Summer Institutes at Eastman

Continuing its policy of offering institutes in special fields of study, the Eastman School of Music will this summer add an Institute for Piano Teachers and a Wind Ensemble Workshop.

Piano teachers, during an intensive five-day program, will focus a major part of their attention on the elementary and intermediate areas of piano advancement. Lectures, recitals, and open forum discussions promise a varied approach to the whole subject, with a chance for all members of the Institute to participate in the exchange of ideas. The distinguished faculty, who will pool their many years of teaching experience for the benefit of the workshop group, includes Cecile Genhart, chairman of the major piano faculty, Jose Echaniz, Orazio Frugoni, Armand Basile, Marjorie Truelove MacKown, George MacNabb, Harry Watts, and others. Dr. Allen I. McHose, Director of the Eastman School of Music summer session, states that over-all dates are July 15 to 19. Accommodations will be arranged at the Eastman School dormitories.

The first Wind Ensemble Workshop will be under the direction of Mr. Frederick Fennell, assisted by the reed, brass, and percussion artist faculty. The workshop sessions will run from July 7 to 12 and will carry one hour credit. In the five years since the Eastman Wind Ensemble came into existence, there has been an ever-growing demand for a summer workshop devoted to a concentrated study of its objectives. The immediate acceptance of the Eastman Wind Ensemble as instrumental music's "most refreshing idea in years" has brought about a nationwide interest in the establishment of similar groups in countless communities and educational institutions. Included in the many forum discussions will be a session dealing with composing for the symphonic wind ensemble. This session will have five distinguished composers on hand. The moderator will be Dr. Howard Hanson, and the panel will include Vincent Persichetti, Alan Hovhaness, Bernard Rogers, and Lyndol Mitchell.

Dedication of Rudolph Ganz Recital Hall

The dedication of the Rudolph Ganz Recital Hall on Feb. 24 was a doubly notable occasion for the honor paid the beloved and illustrious musician on his 80th birthday, and for the restoration to Chicago (and its music lovers in particular) of one of its former architectural treasures, designed by Adler and Sullivan at the end of the last century. Located on the seventh floor of the historic old Auditorium Building (which now houses Roosevelt University), the Hall, then known as the Sullivan Banqueting Hall, was considered one of the most beautiful rooms in the country.

The several hundred people who attended the dedicatory program, and especially those who remembered the original room, marveled at the restored beauty and splendor of its hand-carved birch columns, the gold filigreed archways and stained glass windows, all blending with the soft mint and gold coloring that predominated. The restoration was complete except for the lost original crystal "electroliers" (which hung seven feet from the ceiling) and the restenciling of the Sullivan arabesques. Mrs. John V. Spachner, Co-Chairman of the National Committee, presented a check for $75,200 (exceeding the original goal of 75,000).

Joseph Creanza, Director of Chicago Musical College of Roosevelt University, who conceived the idea of the Rudolph Ganz Recital Hall, caught the full spirit of the occasion in his opening speech, "A Masterpiece Is Brought to Life," followed by illuminating words from the architect, Mr. William E. Hartman on "The Significance of the Sullivan Hall Restoration." Following the dedication of the Hall by Dr. Edward J. Sparling, President of Roosevelt University, Mr. Ganz gave a talk that reflected his warmth, graciousness and humility, and was the high point of the memorable event.

Preceding the dedication, the musical portion of the program was given by Robert McDowell, outstanding pianist of the Ganz-Margolies studios, and baritone Louis Sudler, prominent baritone. Mr. McDowell's wonderfully musical and virtuosic performances of Scarlatti Sonatas, the Chopin F Minor Ballade No. 4, and pieces by Granados and Liszt ("Mephisto" Waltz), "brought down the house" on his sturdy young shoulders, justifying his high position among established young pianists.

Sudler's sensitive and musicianly delivery of a 17th-century Easter Hymn arranged by O'Connor - Morris, and songs by Ganz and Arne Oldberg (Prayer and Hymn to Creation from "St. Francis of Assisi") contributed importantly to the spirit of the occasion. Mr. Sudler had the superior assistance of Rhea Shelters at the piano.

JOSEPH CREANZA, DR. EDWARD J. SPARLING, MRS. JOHN V. SPACHNER, *and* RUDOLPH GANZ, *on the stage of the recently dedicated Rudolph Ganz Recital Hall.*

FACULTY APPOINTMENTS

■ Relly I. Raffman is the new director of the Clark University Fine Arts Course, Worcester, Mass. The assistant professor of fine arts is the successor to Dr. Loring H. Dodd, who has directed the program of dramatics, music, art, and lectures for the past 35 years.

■ Lotte Lehmann will return to the Northwestern University Music School to conduct six lecture-demonstrations in vocal literature on April 1, 3, 5, 8, 10, and 12. The eminent concert and operatic soprano presented a similar series at Northwestern in October, 1955.

■ Nicholas Konraty, former opera star and for 28 years on the faculty of the Eastman School of Music, has announced his retirement, effective at the end of the school year, under the 65-year age limit ruling. Born in Russia, Mr. Konraty attended the Moscow Conservatory and made his debut at the Moscow opera.

■ It is announced that Burton Cornwall has been added to the faculty (Voice Dept.) of the Brooklyn Music School, 126 St. Felix Ave., Brooklyn. This school, incorporated in 1912 and now in its 45th year, is under the direction of Livio Mannucci.

Bruce Simonds Heard at Turtle Bay Music School

Fine, scholarly playing distinguished the program offered by pianist Bruce Simonds on Mar. 7 at the Turtle Bay Music School in New York. Beginning with the Bach Toccata in D Minor, Mr. Simonds offered a comprehensive list of outstanding recital literature —Couperin, Beethoven (Sonata in E Major), the atmospheric "Etampes" of Debussy, and Brahms' E Major Intermezzo and the exacting Variations on a Theme by Paganini, Book II. While educational in scope, the program was nevertheless exciting, thanks to Mr. Simonds' technical skill and mature understanding of varied forms.

Mannes Professor Comments on "Canned" Musical Education

Students today are too content to get their musical education in "canned" form, Dr. Eric Simon, music educator and teacher of Orchestration at the Mannes College of Music, warned in an editorial in the March issue of the school publication. He attacked the overemphasis on the use of recordings as a replacement for live performances.

The editorial in the *Mannes Memo* was prompted by a survey Dr. Simon made of the students in one of his orchestration classes at the college; he learned that only one out of four of these students, aged 20 through 28, had ever heard a live performance of Mozart's "Jupiter" Symphony. He attributed the students' neglect of live performances to "lack of curiosity" and felt that this attitude was based on "a reversal of what might be called the natural process of musical development."

New Yale Plan

The Yale University School of Music, starting July 1, 1958, will become completely a graduate professional school, eliminating all undergraduate enrollments, President A. Whitney Griswold of Yale announced recently. At the same time, President Griswold said Yale is taking steps to strengthen its Department of Music for Yale College undergraduates, offering the University an opportunity of making its music department one of the outstanding units of its kind among the nation's liberal arts colleges. Under the new plan, the School of Music will train graduate students in performance and composition, but emphasis will be placed on intellectual achievement as well. All students will be required to take two-year courses in music theory and music history in addition to their composition and performance work. Through a cooperative arrangement the School will also train students to teach music in secondary schools.

Music Tour To Attend Bayreuth Rehearsals

The Music Tour of Europe (July-August 1957) sponsored by the State Teachers College at Upper Montclair, N. J., will be offering its participants some unique experiences. The leader of the tour, Prof. Emil Kahn, director of opera and orchestra at the college, has been for many years one of the leading conductors in West Germany. He has been able to arrange for the group to attend rehearsals at the Wagner Festival in Bayreuth. Besides other rehearsals, the final dress rehearsal of the new production of *Tristan and Isolde* will be attended. Mr. Kahn will also conduct at least one radio performance while abroad, featuring American music. Besides this, of course, most of the major music events in Europe are on the itinerary.

4th Annual Louisiana Symposium Of Contemporary Music

The Department of Music of Southwestern Louisiana Institute announces the Fourth Annual Louisiana Symposium of Contemporary Music to be held on the campus in Burke Hall, Lafayette, Louisiana, on Nov. 14-15, 1957.

Original unpublished manuscript scores of the following types may be submitted: piano solo, two pianos, voice, or instrumental solo with piano, organ solo, voice or instrumental solo with organ, instrumental ensembles (brass, woodwind, strings, mixed and may include organ or piano), mixed chorus (20 voices), *a cappella* or with any of the above as accompaniment, and works for chamber orchestra. No scores and parts will be accepted that are in pencil. Manuscripts submitted should include all parts for a performance and must reach the committee no later than July 29, 1957. An information blank must accompany the works submitted. For blanks or information write to James Hanna, S.L.I. Box 118, Lafayette, La.

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COLLEGE PRODUCTIONS AND FESTIVALS

■ On March 28, 29, and 30, the Opera Workshop of Hunter College Opera Association presented two one-act operas—*Riders to the Sea* by Vaughan Williams, and *The Cloak (Il Tabarro)* by Giacomo Puccini.

■ Exhibition concerts, presented annually at the Peabody Conservatory in Baltimore in connection with graduation, begin this year on May 27th. Miscellaneous programs, concerts by the band, orchestra and chorus, are scheduled. The choral concert will this year feature a performance of Handel's "Israel In Egypt," with Paul Callaway conducting the chorus, orchestra and soloists, on May 27th.

■ Two Queens College students, 17-year-old pianist Edmund Arkus, a sophomore, and French hornist David Sprung, a senior, have won the 1957 Queens College Orchestral Society Award. They will be featured as soloists with the Queens College Orchestral Society, a college-community organization under the direction of Dr. Boris Schwartz, on April 26 and 27 at Jamaica High School Auditorium. Mr. Arkus will perform the Tchaikovsky Piano Concerto No. 1, and Mr. Sprung will present the Strauss Horn Concerto.

■ The Wayne State University Theatre's director, Leonard Leone, has now made arrangements to present a new American opera, which is still in the stage of composition. It is Jan Meyerowitz's *Five Wise, Five Foolish*, which the composer is writing on a Guggenheim Fellowship, and it is tentatively scheduled for spring, 1958. The original libretto is by Langston Hughes, the third he has written for Jan Meyerowitz.

■ Pianist William Koreger, on leave from his post of Asst. Professor of Music at Valparaiso University, Valparaiso, Ind., will make his New York debut, Tuesday evening, April 2, at Carnegie Recital Hall, in a recital to benefit The Building Fund of the Valparaiso University Chapel, sponsored by the Eastern Chapters of the Valparaiso University Guild.

■ Louis Krasner, whose premiere performance of Alban Berg's Violin Concerto in 1936 established him as one of the world's great artists on the instrument, will present another "first" when he performs in concert during the Southern Illinois University Fine Arts Festival April 15. Accompanied by his wife, Adrienne Gailmer, Krasner will play Elie Siegmeister's Sonata No. 2 for Violin and Piano.

■ For the first time since *Parsifal*, Wagner's Lenten opera, was first presented in 1949 as a Palm Sunday attraction by the Indiana University School of Music, the principal roles will be sung by an all-faculty cast, Dean W. C. Bain has announced. Singing the title role will be Charles Kullman, one of the Metropolitan Opera Company's most popular singers who this year is resident tenor at the university. Agnes Davis, also a former Metropolitan Opera singer, will sing the Kundry role. D. Ralph Appelman will be heard as Gurnemanz. Klingsor will be sung by William Shriner, formerly with the New York City Opera. Marko Rothmuller, who has been resident baritone at the university since 1955, will sing the Amfortas role.

■ Igor Stravinsky will conduct his own compositions at the Los Angeles Music Festival at Royce Hall UCLA on his 75th birthday on June 17th, not the 19th. A typist's error was responsible for a few dissonances from the father of modern dissonant music. When Stravinsky's birthdate was announced as June 19th, music lovers were thrown into confusion. Stravinsky's birth records may still be, or not be, in pre-Soviet Russian archives, but the world of music honors the date of June 17th as the natal day of the Father of Modern Music. Stravinsky will share the podium at the gala birthday concert which will close the 11th Annual Los Angeles Music Festival, with Franz Waxman, Founder-Director of the Festival, and Robert Craft, each of whom will conduct works by Stravinsky.

■ A program of contemporary music was presented by The Juilliard Quar-

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tet and the Musica Viva Trio Mar. 24 in the Carnegie Theatre of the Carnegie College of Fine Arts. This was the 20th in a series of contemporary music programs presented jointly by the Pittsburgh Chapter of The International Society for Contemporary Music and the Carnegie Department of Music.

■ The Mannes Orchestra, Carl Bamberger conductor, gave a concert at the YMHA auditorium, N. Y. C., on Mar. 13. The program included works by Berlioz, Schumann, Dukas, and Theodor Berger. Ruth Goldman was piano soloist in the Schumann Piano Concerto. Under Mr. Bamberger's direction, this orchestra has been welded into a fine college ensemble.

■ The third annual Josef Lhevinne Scholarship Concert was presented in Juilliard's Concert Hall on Mar. 27. The scholarship, which has been established in perpetuity in memory of Josef Lhevinne, is awarded annually to a piano student at Juilliard. Mme. Rosina Lhevinne, member of the Juilliard piano faculty and widow of Josef Lhevinne, was the featured artist. She performed the Schubert "Trout" Quintet with members of the Juilliard String Quartet and Stuart Sankey, double bass. Also participating in the program was soprano Adele Addison.

■ A faculty concert by members of the Philadelphia Conservatory of Music featured works by Mozart, Vincent Persichetti, and Brahms. Stella Conaway, soprano, presented a vocal group of Debussy, Poulenc, and Menotti. Dorothea and Vincent Persichetti played the Persichetti Concerto for Four Hands.

■ The DePaul University Choir, conducted by Dr. Arthur C. Becker, dean of DePaul's School of Music, has been engaged to present a special concert at the Tenth Annual Convention of the National Catholic Music Educators Association in St. Louis on May 7, 1957. DePaul's choir will be the only group from outside of St. Louis to have a special evening performance. Included in the program will be the Kyrie and Gloria from The Mass in G Minor by Vaughan Williams and a motet by Brahms.

■ The Concert Orchestra of San Antonio, Victor Alessandro conductor, presented a "Salute to Texas Composers" on Mar. 13 at the University of Texas. The concert included eight prize-winning orchestral works by composers now living and working in Texas. Composers whose works were included were William Rice, Theron Kirk, Paul Holmes, Dr. Paul A. Pisk, Forrest Goodenough, Clifton Williams, Kent Kennan, and Samuel Adler.

■ New York's Henry Street Settlement School presented a concert version of Gluck's *Orpheus and Eurydice* on Mar. 9 and 10. The Music School Orchestra, Chorus, and soloists were under the direction of Paul Vermel.

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STUDIO NOTES

■ Opera is in the spotlight in news of recent weeks. Charles Reading, who last season inaugurated a series of lecture-records sessions with a program based on the life and discs of Giuseppe de Luca, has continued the successful venture with a program of great Ponselle recordings plus excerpts recorded from actual on-stage performance by the incomparable Rosa. An interview with Miss Ponselle was arranged by Mr. Reading during which Harry Fleetwood taped a presentation for the radio program "Music Through the Night." At the time Mr. Reading made a recording of the soprano's voice as it is today. This and other rare records were played at Freedom House on the Feb. 15 program.

■ We are late with news of the splendid performance of *Romeo and Juliet* (Gounod) produced at The Master Institute by Community Opera of New York and directed by Gunda Mordan. What Miss Mordan was able to accomplish in the way of realistic enactment and atmospheric beauty with a limited cast and a dearth of stage equipment was nothing short of magic. The young vocalists, varying in ability and talent, turned in a production that was appealing and strong. The continuity, as devised by Miss Mordan, carried the story effectively.

We heard the second evening with personable Jean Swetland singing a luminous-voiced Juliet; Stanley Kolk, a rich-toned lyric tenor with the rare gift of being able to "live" in the tessitura which frequently keeps this exquisite score off-the-boards, the role of Romeo being almost impossible to cast; Joan August, a pert Stephano; Nicholas Fiorenzo, as Friar Lawrence; with Dorsey Anderson, Wayne Scoot, Anthony Esposito, Robert Lorenzen, and John Grant. Louis Huber was Music Director, and John Cartwright was at the piano.

Miss Mordan, on completing her New York assignments, which include studio operas and scenes presented with costume and sets at the Brooklyn Museum, will return to Schroon Lake to direct the opera department of the Seagle Summer Colony and performances on stage during July and August.

■ One of the most important features of the American Conservatory Summer Session (June 24-August 3) are the six weekly Repertoire Classes conducted by Scott Willits, Chairman of the Violin Department of the American Conservatory.

Among recent activities of the Willits Studios were the recitals in Lyon & Healy Recital Hall given by artist students Francis Thevenin, Mario Paglia, Robert Murray, Myrna Lewis, Shirley Norberg, and John Frederickson, and a joint recital presented by pupils of Mr. Willits and Frances Grund. Students of Mr. Willits who participated were Dorothy Ann Kunkel, Virginia Milton, Robert Murray, and John Frederickson. Miss Grund's studio was represented by Jane Kohler, Richard Nichols, Cecelia McVean, Styrk Orwoll, and Georgia Kehias.

■ Lela Hanmer, conductor, and member of the piano faculty of the American Conservatory, participated in the American Music Benefit Concert sponsored by Psi Chapter of Delta Omicron held in Lyon & Healy Recital Hall Feb. 19. Miss Hanmer conducted the Psi Chapter Vocal Ensemble (Mary Bechtel, accompanist) in two groups of works by Branscombe, Mead, Clokey, Gershwin, Stanley Adams, and Rodgers and Hammerstein.

■ Mitri Ryder Mabie, young winner of the Sigma Alpha Iota piano scholarship award, was presented in a Chicago recital recently, playing works by Schumann, Brahms, Chopin, Scriabin, Ravel, and Griffes. She is a pupil of Grace Welsh, of the artist faculty of the American Conservatory of Music, Chicago. David Nelson, an outstanding pupil of Miss Welsh, was heard in the Lyon & Healy recital series in February.

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■ Robert Long, Chairman of the Voice Department of Chicago Musical College, Roosevelt University, announces that his pupil, soprano Norma Williams, winner of a 1955 Fulbright Award, was engaged for 60 concerts in Europe this past season, and will make her opera debut at Augsburg, singing Michaela in *Carmen* this fall. She will be presented in Chicago recital at Fullerton Hall May 22, sponsored by the Lakeville Musical Society. Joan Volek, a coloratura soprano pupil from the Long studios, will sing Sophie in *Rosenkavalier* with the Ulm Opera, Germany; she has been chosen for a leading role in the Vienna presentation of *Merry Wives of Windsor,* and will be featured also in recital and in the Linz Opera. A tenor pupil, Don Grobe, has been assigned leading roles at the Opera in Krefeld, Germany, and will next season be on the roster of the Hanover Opera as leading tenor.

CONTEST ANNOUNCEMENTS

■ **The National Music League,** America's only non-profit concert management, announces auditions in April, 1957, for singers and instrumentalists who are under 30 years of age (service years are credited), who are American citizens, and who have had no previous commercial management. Artists chosen by the panel of judges will be given management contracts. Application blanks and information are available at the League office, 130 West 56 Street, New York 19, N. Y. Telephone: CO. 5-2472.

■ **The National Grass Roots Opera Foundation** is holding auditions for its roster for the 1957-1958 season. All voices, with the exception of mezzo-soprano and contralto, are invited to audition. Persons interested should send full information, tape or recording, and photograph to: Grass Roots Opera, Box 1406, Raleigh, N. C.

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■ An **International Pianoforte Competition** will be held in Rio de Janeiro (Brazil) during August 1957. Since it is often difficult for young artists to pay travelling expenses, which in the present case are considerable, tickets will be available with a 50 per cent reduction, at least. For candidates in need of financial help, suitable free accommodations in Rio will be arranged upon receipt of detailed information. For further information please write to: Organizacao De Concursos Internacionais E Concertos, rua Visconde de Piraja, 151, Rio De Janeiro, Brazil.

■ Announcements have been mailed to all of the Accredited Music Teachers in Oklahoma regarding the Second Solo Piano Festival April 5th and 6th to be held in Oklahoma City sponsored by that branch of **O.M.T.A.,** whose president is Mrs. Herbert Ricker.

■ The newly formed **American Opera Auditions, Inc.,** has announced a nationwide search for new American operatic talent. The talent search is limited to women up to 25 years of age, and men up to 32 years of age. First auditions will be held in New York, Chicago, San Francisco, Dallas, Baton Rouge, and Cincinnati on Oct. 15, 1957. Eliminating auditions will be held in the same cities Nov. 15, 1957. Those selected from the two auditions will be given three months of advance study and preparation at the College-Conservatory of Music in Cincinnati beginning Feb. 15, 1958. Approximately six or seven successful contestants will appear in an Italian opera to be performed in Milan and Florence during the regular opera season of 1958. For information on this international operatic venture write: Headquarters American Operatic Auditions, Inc., Carew Tower, Cincinnati 2, Ohio.

■ The 18th annual competition for the Edgar M. Leventritt Foundation Award will take place this fall in New York City and will be open this year to pianists only, between the ages of 17 and 28. The Award, an appearance wtih the New York Philharmonic-Symphony and other orchestras, will be made only if the board of judges deems the contestant ready for an immediate career as a concert artist. Applications, which must be filed by June 15th, may be obtained from the Foundation's offices at 1128 Lexington Avenue, New York City.

■ The next Marguerite Long-Jacques Thibaud International Competition (piano and violin) will take place from June 17 to July 1st in Paris. For all information write to the Secretary for the Competition, 46 Rue Molitor, Paris (16) France.

■ The first Pablo Casals Competition ('cello) will take place in Paris in June. For detailed information on the competition write to the Secretary for the Competition, 46 Rue Molitor, Paris (16) France.

ALICE RILEY, *soprano, and artist representative of the Harriet Case Studios, who won the "Singer of the Year" award, sponsored by the National Association of Teachers of Singing, at Buffalo, New York, January,* 1957.

■ A $1000 scholarship award is sponsored by the eight active and alumni Mu Phi Epsilon chapters in Los Angeles for study at the University of Southern California School of Music. The award is open to any woman qualified to seek a professional career in music. Applications in writing should be directed to Mu Phi Epsilon Award Fund Scholarship, c/o Dr. Raymond Kendall, Dean, USC School of Music, University Park, Los Angeles 7, California.

AWARDS

■ Peter Mennin, 33-year-old American composer now on the staff of the Juilliard School of Music, has accepted a $1,000 commission to write a musical work for the State Univ. of Iowa department of music.

■ A $200 prize has been awarded to Mlle. Lucie Vellère of Brussels, Belgium as winner of the International Council of Women Contest for Women Composers. 184 women composers from 32 countries submitted 201 entries for the competition.

■ John Fortis of Philadelphia and Gregory Stone of Van Nuys, California, have tied for the $1,000 cash award offered for the best original composition for the accordion by the Arcari Foundation of Philadelphia.

■ Cash awards totaling $20,000 have been awarded to four outstanding Latin American composers from Mexico, Brazil, Panama, and Peru by the Latin American Music Festival of Caracas, Venezuela. The first prize of $10,000 was divided between the Mexican composer Blas Galindo and Camargo Guarnieri of Brazil. Checks for $5,000 each will also be given the previously unknown Panamanian composer Rocque Cordero and to Peru's Enrique U. Iturriaga.

NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

"La Gioconda," Mar. 7, E—The brilliant Arrigo Boito, librettist for Verdi's "Falstaff" and "Otello," penned the text of "La Gioconda" under the anagram of his name, Tobia Gorrio. Since the story that he conjured up is an Italian Grand Guignol in all its gory glory, it would seem natural to suppose that the whole affair, to him, at least, was something of a tour de force, "irregardless." The flamboyant inconsistencies of the tale, however, are not mirrored exactly in the soaringly melodic score produced for it by Amilcare Ponchielli. To which it may be added that the "Gorrio" words meet the music with respect to every particular of prosody, and again the credit there is Ponchielli's.

At any rate, "La Gioconda" is an affecting opera. Someone remarked during one of the intermissions, "This *is* grand opera night!" And that rather explains its withstanding the rigors of harsh criticism virtually throughout its career. However, with such dramatis personae in the cast as Zinka Milanov, Richard Tucker, Belen Amparan, Leonard Warren, Nell Rankin, and Giorgio Tozzi, its vocal success was more or less assured.

The Big Four shared equally the major honors — Mme. Milanov, and Messrs. Tucker, Leonard Warren and Tozzi. Certainly the lady tossed off, ever so facilely, such passages of pure beauty as do not often grace a Metropolitan production these days. Mr. Tucker took ample care of his songful assignments, with special honors for his moving delivery of "Cielo e mar." And Mr. Warren, whose acting amounted to fancy skulking all through, couldn't have portrayed a more satanic villain than he did, thanks to the pointed dramatics of his singing.

Incidentally, it's quite a job for any Barnaba, Mr. Warren's role, to be convincing, what with being obliged to remain on stage for very long periods and frequently very much alone. But besides that, the principals (excepting Miss Rankin, as Laura, Miss Amparan, as La Cieca, and Mr. Tozzi), seemed bent on making a solo recital of almost every line, addressing themselves exclusively to the audience.

The best acting of the evening, to my mind, was done by Mr. Tozzi, as Alvise, who made much of his one real opportunity in the first scene of Act II. An interesting operatic personality is this basso.

Fausto Cleva's conducting had movement and presence, in addition to a most delicate treatment of the music in the more subdued pages of the score. The dances were beautifully staged, the Furlana of the first act particularly. All in all, a rousing revival of the work, which had been absent two seasons from the Metropolitan. R. B.

CARNEGIE HALL

Gina Bachauer, pianist, Feb. 20, E—The piano recital of Gina Bachauer, her first ever in Carnegie Hall, was teemingly attended. It was greeted at every turn with the sounds and show of triumph. This season she had given two earlier recitals—one at Hunter College, the other at the Frick Museum. The latter, which our reporter heard on the radio, though via a receiver boasting a none-too-sensitive pick-up, constituted his only previous experience of her playing, yet one that still lingers pleasantly in the memory.

For Carnegie Hall Mme. Bachauer had devised the following program: Bach's Chromatic Fantasy and Fugue; the Haydn Sonata in E Minor, No. 34; the Chopin Sonata in B Minor (Op. 58); Scriabin's Twenty-Four Preludes; and the Prelude and Fugue in G-sharp Minor of Alexander Taneieff.

Surely opportunity abounds here for the thunderer, the colorist, the weaver of tonal enchantment, the spotless executant. Opportunity abounds also for the player much less beguiled by these qualities for themselves than by their application, each in proper degree, to the task of recreating a work of art.

It was a regrettable aspect of Mme. Bachauer's performance that she pedalled much too much. What it did to such matters as balance and proportion and clarity is not difficult to imagine. There was always power, where that was called for, and there was always pedalling that interfered with it, as well as lighter moments. The resulting sound was something on the order of a deeply resonating echo chamber out of which values emerged distorted.

With all that, one got more than a few somewhat clearer examples of the lady's best. There is no particular point in saying where and when, for that rather occurred in all of the works scheduled. In a sense, your reviewer was dimly aware that excellent pianism was going on at such places, yet could not truthfully report on details. What he found most wanting in the performance of any piece (up to the Taneieff, for which he did not remain) was definition. And that, of course, he attributed to the excessive pedalling. R. B.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Feb. 21, E—A special chemical is sometimes fed to chickens to fatten them up for market faster. At times, Mr. Mitropoulous injects some similar mysterious and synthetic chemical into his music so that, while it has the illusion of being fat and savory, it smacks of forced-feeding and unnatural growth. At least, this is the way his performance of Berlioz' "Symphonie Fantastique" struck us, with its "Reveries" arranged as self-consciously as Japanese flowers, "A Ball" so rubato not even a toe-dancer could have matched its waltz beat, and the last two movements whipped into one of the most frenzied and histrionic immolations on record. The applause was shattering, but we are compelled to register this frail dissent; for although we are convinced Mr. Mitropoulos' intentions are honest, his effects are often so forced as to sound spurious. He left the orchestra pretty much alone in Lalo's "Symphonie Espagnole," so violin soloist Zino Francescatti was able to hold the stage, with a lavishly sweet and sure tone. A short Ginastera overture unimpressively began the program. K. H.

N. Y. Philharmonic-Symphony, Mitropoulos conducting; **Jean Casadesus,** pianist, Feb. 24, A—In the two major

works on this program, Schubert's Fifth Symphony and Beethoven's Third Piano Concerto, the orchestra was in uncommonly fine fettle. The first and third movements of the symphony, however, were taken at such a break-neck pace that there was simply no room for some of the finer graces. Dexterity and polish, you might say, but little sheen. As for the concerto, I'm afraid Mitropoulos and his men deserved the greater applause. Their playing had not merely accuracy, but line, sonority, and vigor. Though technically well equipped, Mr. Casadesus was not their equal in interpretative finesse. His playing suffered from the lack of a unifying drive. Too often one had the impression that the piano part was nothing but a series of interruptions, of isolated effects which, however excellent in themselves, were not enough to bring this work to life. Framing these major works were Ginastera's Overture to the Creole "Faust" and Berlioz's "Beatrice and Benedict" Overture. W. C.

N. Y. Philharmonic Symphony; Bruno Walter, conductor; **Myra Hess,** pianist, Feb. 26, E—For the occasion of this year's Pension Fund concert for members of the Philharmonic, Dr. Walter chose to lead an all-Beethoven program, opening with a majestic reading of the Coriolanus Overture, by turns ruggedly powerful and exquisitely lyrical. To my ears, Dame Myra's reading of the Fourth Piano Concerto was somewhat at variance with Walter's interpretation. From the pianist's standpoint, the concerto was all lightness and superficial sparkle, while the conductor led it with an appreciation for its pervading delicacy, yet also giving the introspective elements of the work their due. Miss Hess' tone in the adagio was simply too small to sustain the piano's individuality against the orchestra's thundering string chords.

After intermission, Dr. Walter was presented with a first edition of the score to Beethoven's "Pastoral" Symphony, the concluding work on the program, by the Philharmonic Society. Walter expressed the hope that his interpretation of the score would be worthy of the gift. Using his own standard of value, I would say that his reading merited the original manuscript. The magnificence of this performance, a monumental tribute to Beethoven's lyrical genius, proved again that Walter's leadership will be sorely missed in the future. H. G.

N. Y. Philharmonic - Symphony, Mitropoulos conducting, Feb. 28, E—The Philharmonic-Symphony program offered Gail Kubik's Symphony No. 3, a work in three movements, in its first New York performance. Flanking it were the Schubert Symphony No. 5 and Beethoven's Piano Concerto No. 4. The soloist was the redoubtable Rudolf Serkin.

Mr. Kubik's piece shows clearly the hand of a versed artisan in the field of orchestral writing. Something that he had to say in the program notes of the occasion may be of interest: "Whereas in the film score [Mr. Kubik had employed themes from the work in film scores] these tunes were at best 'bit players' contributing but to the mood and atmosphere of the total dramatic story, in the symphony they are the leading characters occupying the center of the stage and acting out dramatic roles that are every bit as real to the composer as were the flesh and blood creations of the writers of these documentary films."

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tion that it is a work "in three movements with a tonal center in E-flat. It has no program, being concerned, on the technical end, only with the working out of a number of musical ideas."

His orchestration is clean, sometimes even clever. The last movement, an energetic one, shows interesting play of rhythms. Generally, the music proves less than absorbing. The composer may be a very good orchestral workman and he places importance on his "characters" (the themes or, as he calls them "tunes"), but he appears to have little to make them do or say. He was most fortunate to obtain for his score a fine performance under Dimitri Mitropoulos.

The bright particular stars of the evening were Mr. Serkin, who delivered himself of a whopping performance of the Concerto, and Mr. Mitropoulos, whose hand and mind and heart were ever at the service of the evening's offerings.

Mr. Serkin, much more relaxed at the piano these days, played brilliantly, with such depth and knowledge of Beethoven's ideas and their relationships to beggar praise. Virtually every variety of tone is his to employ, as well as every degree of it. His technique in the bravura passages of the first movement was impeccable. But then it always is, and one finds it increasingly difficult to speak of well-known perfection. I must say that the orchestra went right along with him, failing at no point in the Concerto to collaborate totally with him.

Schubert's Fifth had the ideal qualities of an opening work, at least for this program. In its performance the conductor and his musicians, rendering it, as they did, with such a sensitive feeling for the composer's idiom and musical manner, really set the stage for the evening. R. B.

Oratorio Society of New York, William Strickland conducting, Mar. 1, E—What has happened to enthusiasm for the great choral masterpieces? Carnegie Hall was less than one-third filled for this evening's performances of Beethoven's Mass in C Major and Howard Hanson's "Lament for Beowulf."

A choral ensemble of 170 voices is at best unwieldly, but conductor Strickland is faced with an additional problem: half the membership is new. Nevertheless, the Beethoven Mass received an able and, at times, exciting performance. A capable quartet of soloists—Lilly Windsor, soprano; Evelyn Sachs, contralto; Lucius Metz, tenor; and Edmond Karlsrud, baritone—joined the chorus for the Beethoven Mass. In solo sections each soloist gave a good account of himself, though in ensemble singing faulty intonation marred the general effect.

Howard Hanson's "Lament for Beowulf" is a remarkable work of rugged power. It is an old favorite of ours, and a work that we feel is too often neglected. This evening's performance, under the composer's baton, was exciting, if not definitive. A purely orchestral work, Howard Hanson's "Elegy," in memory of Serge Koussevitzky, rounded out the program.

Mrs. C. Arthur Bullock, National Vice-President of the National Federation of Music Clubs, presented a citation to Dr. Hanson, honoring his contributions to the field of American creative music. Even more important than the well-deserved honor is the fact that the cause of American music itself was so honored. G. W.

N. Y. Philharmonic-Symphony, Mar. 7, E—The program was something of a mixed brew to please varied tastes. For addicts of 12-tone composition, there was the first New York performance of Gunther Schuller's ultra-modern Dramatic Overture. There was also the "Sinfonia Domestica" by Strauss, a *langsam* work played more brilliantly by the instrumentalists than the score indicates. Kudos to Mitropoulos for his expert reading, and to the responsive orchestra. Soloist of the evening was Eugene Istomin, one of the great young American pianists who, since his first appearance with the Philharmonic a few years back, has been hailed for his "formidable" talent. His wonderfully large and fluent tone made Beethoven's "Empire" Concerto sound grandly heroic. M. C.

Leopold Avakian, violinist, Mar. 8, E—According to the program, Mr. Avakian is the first Persian musician ever to give a recital in Carnegie Hall. Now in his early twenties, he is a graduate of the Juilliard School of Music, where he studied after he came to this country.

This training has obviously equipped him well in many respects, for he has a fluent and flexible technique, and a good musical grounding. But unfortunately at the present stage of his development he is neither a profound nor an interesting performer. Although his program was varied—it consisted of the Vitali Chaconne, the Mozart-Kreisler Rondo in G, the Brahms D Minor Sonata, the Debussy Sonata, a first performance of the short and rather ordinary "Out of the Depths" by Alan Hovhaness, and some lighter virtuoso numbers—this variety was not reflected in his performances, which showed little contrast either within each individual work or between different numbers. Although his tone was attractive throughout, more bite and emphasis would have enlivened it. In order to develop into a more engrossing performer, Mr. Avakian must build upon his good musical and technical foundation and add more fire and color to his playing, as well as greater insight into the music he performs. Leon Pommers was the accompanist. R. S.

The Symphony of the Air; Morton Gould, conductor; **Earl Wild,** piano; **Camilla Williams,** soprano; **Eugene Gross,** baritone, Mar. 9, E—The 1957 Gershwin Concert sponsored by the George Gershwin Memorial Foundation of the B'nai Brith Victory Lodge, Inc., featured what are perhaps the four most popular works of George Gershwin. The star of the evening's performance was, without a doubt, the brilliant young pianist Earl Wild. In the Concerto in F and the "Rhapsody in Blue" Mr. Wild demonstrated his great facility and his knowing conception of the music. Both performances were characterized by great vitality.

Morton Gould opened the concert with a lively reading of "An American in Paris." Excerpts from Gershwin's "Porgy and Bess" concluded the concert. Camilla Williams handled the soprano solo parts with aplomb, but baritone Eugene Bryce was not in top form. His intonation was often faulty and he lacked control of his upper register. The concert was received enthusiastically by a large audience. G. W.

Dubravka Tomsic, pianist, Mar. 10, A—When Miss Tomsic walked on stage, the audience saw a fresh, poised, wholesome, and radiant girl of sixteen, dressed all in white. Her playing reflected these same qualities. Her most effective playing came in a Chopin group, containing a Mazurka, a Nocturne, and the G Minor Ballade. Here, she was mistress of the intimate and fleeting emotion. Beethoven's "Appasionata" Sonata and Bach's D Major Toccata were authoritative and bril-

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liant technically, with the inner voices kept clear, but Miss Tomsic does not yet have enough emotional maturity to do her best or feel completely at ease in this music. A Debussy Prelude was played with delicacy, and Ravel's "Jeux d'eau" was given plenty of glitter. The virtuosity in Liszt's "Mephisto" Waltz was stunning. Miss Tomsic has the makings of a top performer, and she seems to be progressing in the right direction. K. H.

Philadelphia Orchestra, Mar. 12, E—The many listeners in Carnegie Hall were treated, each and every one, to a musical jackpot. For Isaac Stern played not one, but two concertos for the edification of his hearers. And edified they truly were, if the noisy enthusiasm all through was any criterion. The program devised by Eugene Ormandy comprised the Overture to Mozart's "Marriage of Figaro"; the Mozart Violin Concerto No. 3, in G Major (K. 216); The Wieniawski Violin Concerto No. 2 (Op. 32); and the Prokofieff Symphony No. 5.

An interesting list of works, and one that was performed impeccably. It all began with a most enlivening account of the Overture. The balances could scarcely have been better, whether in soft or loud passages. And the cohesiveness of the interpretation, as it unfolded its all too evident delights, rather set the stage for such accomplishment in the rest of the program.

In the same composer's Concerto, immediately following, both sides of the interpreting forces, solo and group, continued their *entente cordiale*. Here there was a contagious spirit of youthfulness that the music surely deserved. Mr. Stern's bowing has never been smoother, nor his tone in all degrees of sound never silkier. The proud Philadelphia strings and the other choirs, taking constant inspiration from him, completed a buoyant, airborne ensemble. The soloist's playing in the Adagio, a movement that Einstein once described as having "fallen straight from Heaven," wanted nothing. One could only conclude that Einstein must have heard such music making as this.

It was good to hear the Wieniawski Concerto, one of the "infrequent battle steeds" of the concert literature. Especially so since Mr. Stern gave it its head, in a manner of speaking, cajoling every ounce of the melodic in it, of which there is much. Sometimes I think that the Romanza, an andante non troppo, is one of the most divine songs ever.

As if all the preceding excellences weren't enough, Mr. Ormandy capped the evening with a delivery of the Prokofieff that was stunning. Quite different material this from what had gone before. Yet, I suppose, when an orchestra gets into its best stride, there is nothing one can do to prevent its continuing there. In short, shed no tears for Prokofieff, who was given such expression as he might himself have wished. R. B.

N. Y. Philharmonic-Symphony; Georg Solti, conductor; **Clifford Curzon,** pianist, Mar. 14, E—Although San Francisco, Chicago, St. Louis, and Los Angeles have all heard Mr. Solti conduct, this was his debut in New York. Fifty years ago, a reviewer might have been thought palmy to mention that the conductor used a baton and beat time. Not so, now! Mr. Solti has none of the distracting mannerisms of those present-day conductors who give in to irrepressible Isadora Duncan impulses on the podium. And he does not use bare hands or writhing arms to apply plastic surgery to the sounds. His baton is a neat, deft scalpel, slicing out everything just right. The opening Bartok "Dance Suite" is a challenge to any group and leader, but Mr. Solti had the men responding like high-altitude pressure gages to the sudden switches of tempo and gypsy rubatos—all proper to this work, incidentally. As a result, the suite was lilting and spirited throughout. For Mozart's enduring and always lovely Piano Concerto No. 23 in A, Mr. Solti trimmed the orchestra to half its size, then played a gentle, sensitive, crisp accompaniment that blended perfectly with Clifford Curzon's fluent, limpid, and meticulous keyboard performance. Reactions to Solti's interpretation of Brahms' Symphony No. 1 will probably vary a good deal. Solti is a nervously driven man and feels the rhythms of a piece with all the urgency of his own pulse. He emphasizes the rhythmic drive and underpinning, and seeks tension through a slow tempo that gives the impression of a TV background for a suspense thriller. The first two movements were so similar in tempo that there seemed insufficient contrast between them. But this was one man's Brahms—and valid. Whatever Solti does is completely convincing, musically logical, and worth the listener's careful attention. We have a private hunch that Mr. Solti might be just what the Philharmonic needs—on a more permanent basis. He seems to have both the players and the listeners with him most of the time. K. H.

TOWN HALL

Mercês de Silva-Telles, pianist, Feb. 21, E—When young and attractive Miss de Silva-Telles began her program with the Beethoven "Appassionata" Sonata, I thought that the little slips and errors one heard were probably due to initial nervousness and the need to warm up her fingers, and that her playing would probably improve in the course of the evening. But at the end of her difficult program, I decided that this was the best performance of all. It is true that there was too much freedom of rhythm and tempo in the first movement, and the second movement lacked an even legato and melting tone. Still, she conveyed the style and feeling of the work, and she never accomplished that again.

Much of her trouble is technical. She can play scales and other passage-work quickly and evenly, but she can-

not depend on them. Sometimes they are clean, sometimes not. (A bad case of nerves may have caused some, but not all, of this.) But more important, her tone and technique could not express subtleties in shading and coloring well, and her melodic lines tended to be percussive. Under these circumstances little of the meaning and beauty of the music could emerge.

Also heard were the Variations on "Ah' Vous Dirai-je Maman" by Mozart, Schubert's "Wanderer" Fantasy, a Chopin group, and the Liszt "Mephisto" Waltz. R. S.

Phyllis Curtin, soprano, Feb. 24, A—Miss Curtin's vocal technique was beyond reproach, her tone quality of a rare purity, and her artistry—particularly in matters of delicate nuance—rewarding. All this was expected, but her unique programming is what makes us most enthusiastic.

The young soprano opened her concert with a veritable *tour de force*—Handel's rarely heard solo cantata "Lucretia." She managed the inherent difficulties with facility and went on to present a rather interesting and sophisticated song grouping from Theodore Chandler's "Epitaphs for Voice and Piano," adapted from Walter de la Mare's "Ding Dong, Bell." These eight songs are delicate and elegant. More exciting and certainly more powerful was a new concert aria by Carlisle Floyd, composer of this year's American opera success "Susannah." Mr. Floyd's "The Dream" (text from "Wuthering Heights") was written for Miss Curtin and received a most convincing first performance this afternoon.

The last half of the program was given over largely to songs by Debussy and Fauré, settings of identical texts from the French poet, Paul Verlaine. This unusual presentation offered an excellent opportunity to contrast the styles and settings of the two composers. The Debussy settings are more subtle and perhaps more imaginative; the Fauré settings, more excited and florid, especially insofar as the piano accompaniment is concerned. A delicious performance of Rachmaninoff's Vocalise ended the program. In the Fauré and Debussy songs, as well as in the Vocalise, Miss Curtin displayed remarkable control in pianissimo singing. An enthusiastic audience demanded numerous encores Brooks Smith furnished refined and knowing keyboard support. G. W.

Little Orchestra Society, Feb. 25, E—Like Rudolf Bing, Thomas Scherman believes in occasionally providing his subscribers with a good show. Peggy Wood, of TV "Mama" fame, and Hurd Hatfield were on hand to speak the dramatic roles in the first American concert performance of Harald Saeverud's Incidental Music to "Peer Gynt." Changing scarves for each character, Miss Wood was wonderful—touching as Peer's mother, seductive as Anitra, wistful as Solveig. She even sang Solveig's song, in a manner all the more appealing and tender for her untrained voice. Mr. Saeverud's score is conventional, yet original in spirit and brilliant in orchestration. The music is, like Miss Wood, good theater. Grieg now has some belated but heavy competition. Max Reger's pleasant and passionless Serenade in G Major opened the program. After that, Jan Tomasow stepped out of his usual role as concertmaster and played Haydn's Violin Concerto No. 1 in C. Mr. Tomasow, within a small dynamic compass, is a master of precision, purity, and sweetness of tone. The ovation he received, from his fellow musicians and the audience, was well deserved. K. H.

American Opera Society, Feb. 26, E—Continuing in their highly imaginative operatic scheduling, the guiding geniuses of the American Opera Society offered a marvelous double-bill of Falla's "El Retablo de Maese Pedro" and Poulenc's "Les Mamelles de Tiresias." Both are humorous works. The Falla piece derives from an episode in Cervantes' "Don Quixote." The Poulenc is set to a text by Guillaume Apollinaire. The former is a mildly humorous piece; the latter cynical, satirical, often biting (it obtained its American premiere, incidentally, at Brandeis University, four years ago).

These operas were performed under handicaps of space, the Town Hall stage not being capacious enough for either of the productions—especially "Tiresias"—which were given without anything like comfort. Yet considering the means at hand, the results in each case were quite remarkable, and they were owing to the man who staged both items, George Mully. Manuel de Falla's score is really the treasure of "El Retablo." It is a score charming and delicately attuned to what is, in effect, action by puppets, though here a proscenium was used.

The Poulenc deals humorously (though not lacking stern moral implications) with the falling-off-of-population problem. Therese, the wife, is tired of the business of producing children, doing housework and the rest, and she decides to become Tiresias, a man. That quick-change act is expressed in the action by her releasing two balloons—one red, one blue—from her chest. The husband, now symbolically a woman, who is seriocomically concerned with the alarming reduction of population, gets to work remedying the situation by way of an incubator. He succeeds in bringing forth thousands of children, some of them successful citizens, others not, only to find an increasing need for his wife Therese.

There are many didoes, as you can imagine, and much fun is poked at people and institutions. Eventually, Tiresias becomes Therese again, to his great joy. And the transformation, this time, requires a bunch of balloons. A couple of pretty low puns are bandied back and forth, much too much in the early parts of the text, but no one present seemed to mind.

Poulenc's score derives from many sources, not excluding the popular song. It is extremely witty (consciously), beautifully set to the text. Both this work and the Falla were given first-class performances under the direction of Arnold Gamson.

Denise Duval, here especially to assume the role of Therese-Tiresias, was a complete delight as singer and actress. Martial Singher did nobly, indeed, with the role of the harried husband. The others were Mignon Dunn, Donald Gramm, Robert Goss, John Kuhn, Paul Franke, and Loren Driscoll. And there were the ladies and gentlemen of the chorus.

"El Retablo" called for Mr. Singher, as Don Quixote; Maria-Teresa Carillo, as a young boy; John Kuhn as the Puppeteer. Sylvia Marlowe sat with the orchestra at the harpsichord, which she played divinely. Musically, vocally, histrionically, both operas proved a triumph of intelligent production. The puppets—really colored shadows on a screen—were designed by Phyllis Stevens. And the proscenium was executed by Cayaqui. R. B.

Esther Glickman, soprano, Feb. 27, E—A natural musical flair, sensitivity to interpretative nuance, and a bouyant delivery were highlights of the recital by Miss Glickman. It was regrettable that, either through recital nerves or inadequate experience, the singer failed to make the best use of her resources. Some of the legato passages were subtle in style and beautiful in texture; but, on the whole, one wished for more mellow vocal control. The lengthy program included Mozart and Bach airs; lieder of Hugo Wolf, Mahler, and Strauss (the last not well chosen for a soprano); a group of familiar French numbers; and a closing group in English of songs by Lavry, a manuscript song by Vladimir Heifetz, and two mss. by Daniel Wolf. Isidore Cohen played the violin obbligato for the Cantata No. 58 by Bach, and Allan Rogers was at the piano for the program. M. C.

Kenneth Gordon, violinist, Feb. 28, E—An unhackneyed program placed more emphasis on music than on showing off. In a Mozart Sonata, Schu-

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mann Fantaisie, and Bach Sonata (in E Minor, from the King of Saxony's manuscript collection), Mr. Gordon was accurate, efficient, and cool. But the second half of his program was more appropriate to his talent and temperament. He played the spirited sections of Prokofiev's D Major Sonata with vitality, and the lyric sections with intensity. The slow blues of Robert McBride's "Aria and Toccata (In Swing)" was sympathetically executed and enthusiastically applauded. Mr. Gordon concluded the program effectively with a brisk rendering of the Mother Goose-like tricks and subtleties of Ravel's Tsigane. Leopold Mittman accompanied ably. K. H.

Roger Wagner Chorale, Roger Wagner conducting, Mar. 3, E — The opening group of *a cappella* works by Vittoria, Palestrina, Monteverdi, and Di Lasso was truly delightful, for there was fine tone quality (both in ensemble and individual voices) and impeccable precision. I was also impressed by the rendition of Bloch's Sacred Service, in which Stecher and Horowitz played the orchestral part at two pianos. Paul Hinshaw was bass soloist.

But elsewhere I was less happy. For one thing, each work was performed with the same rich tone. There was little sense of stylistic variety. The Brahms "Liebeslieder" Waltzes (Op. 52) were rushed, and so lost their distinctive character and charm. The English diction was often mushy. Many numbers had been translated, and it frequently seemed pointless because the texts were often not understandable. And finally, I disliked the many rather "commercial" arrangements of folk tunes which closed the program.

Within this last group we heard a performance of Gail Kubik's "Mirror for the Sky," which is set to a text by Jessamyn West about the westward movement in America during the past century. Its third movement was very pretty, but I cared less for the other three, particularly the first, a text full of cliches. Neither the piece nor the performance (which was otherwise good) seemed to evoke a genuine folk spirit. R. S.

Julia Smith, pianist, Mar. 10, A—A program devoted entirely to the piano music of Aaron Copland provided a unique and interesting experience for recital goers. Julia Smith, who authored the recently published book, "Aaron Copland, His Work and Contribution to American Music," and herself a composer whose works have been performed across the country and in major concert halls, has inaugurated a lecture-recital on Copland's music for the coming season. Miss Smith made a splendid impression on her musically erudite audience. To put it simply, Julia Smith plays well, she explains and presents her chosen material in a pleasantly communicative style, and the results are educational and enjoyable, a rare combination. The program was devised to require little from the hearers except appreciation, which was forthcoming. Group one included four French-Jazz Style numbers, beginning with a Passacaglia and continuing with "Sentimental Melody," "Blues No. 4," and "The Cat and the Mouse" Scherzo. Group two introduced "Variations in an Abstract Style." After a short intermission, Miss Smith played the four pieces called "Piano Blues." The final Piano Sonata (1939-41) was based on American folksong style. A lecture-recital of this type should be a *must* for conservatory and university concert series. M. C.

Mary Frances Crowley, soprano, Mar. 10, E—I left this recital with the strong hope that Miss Crowley will be able to overcome her present vocal problems, for she could be a fine artist. Musically, she is a performer of intelligence, feeling, and considerable dramatic ability. Among the highlights of her carefully prepared program were "Die Nacht" by Richard Strauss, "Ozean Du Ungeheuer" from "Oberon" by Weber (although she needed a larger voice for the climax), and the first performances of four very interesting German numbers by Joseph Haas. Only in the five songs by Aaron Copland did she miss the style of the music. Also heard were arias by Stradella and Gluck, other works by Richard Strauss, and some spirituals. Ludwig Bergmann was the accompanist. R. S.

Mary Bothwell, soprano, Mar. 12, E—Lovers of fine song can always anticipate a beautifully planned, instructive, and delightful program at a Bothwell recital. This recital was again laudable for selectivity and elegance of design. Miss Bothwell commenced

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with the Schubert "Verklaerung," and continued with a group of Schubert settings of the songs from "Wilhelm Meister." Six of these rare items were offered, composing one of the finest single groups heard this season, and eloquently sung. Particularly lovely were the "Heiss mich nicht reden" and "Wer nie sein Brot." Two seldom heard Loewe lieder brought new color into the list; "Der Nöch," with its charming atmospheric bits of florid singing, and "Hochzeitslied," which demands a narrative delivery in song, were presented with consummate understanding of interpretative nuance and artistry. In fact, it is difficult to praise too highly Miss Bothwell's musicianship, her communicative clarity, and experienced poise on stage. After intermission the singer offered a group of Hugo Wolf, with two gems, the "Auf ein altes Bild" and "Herbstentschluss." The Strauss group ended with the brilliant "Caecilie," after which added numbers included Elizabeth's salute to the Hall of Song from Wagner's "Tannhaüser" and Brahms' "Lullaby," which is the signature of Miss Bothwell's radio program. Paul Meyer was the splendid accompanist. M. C.

Paganini Quartet, Mar. 13, E—This fine ensemble of musicians—Henri Temianka and Gustave Rosseels, violins; Charles Foidart, viola; Lucien LaPorte, cello—certainly left no doubt in anyone's mind that their playing deserves anything less than encomiums. The opening work, Beethoven's Quartet in G Major (Op. 18, No. 2), was no warmer-upper, but as polished a performance as you are likely to hear ever. Perhaps it was a bit too polished. Stronger accents here and there would have helped considerably. The final work on the program, Schumann's Quartet No. 1 (Op. 41), was so beautifully played that it would have been worth attending for this alone. The group played as one instrument, with uncanny precision, deftness, vigor, and a gorgeous singing tone. The superb musicianship of each member blended so perfectly that you had the impression throughout of a single "voice." As for the two works in between, the less said about them the better. Britten's Quartet No. 1 (Op. 25) seemed written deliberately to expose the ugliest sounds stringed instruments can produce, and Raymond Chevreuille's "Cinq Bagatelles" (a premiere) were only a little better because less pretentious. W. C.

Knickerbocker Chamber Players, Mar. 14, E—Two contemporary works, Douglas Townsend's Duo for Two Violas and Luigi Dallapiccola's Divertimento (for soprano, flute, oboe, clarinet, viola, and cello), were heard on this program. The former, played with great tonal beauty by Joseph Glassman and Eugenie Dengel, utilizes the sonorities of this unusual combination with intelligence, but has little musical interest. Dallapiccola's work, on the other hand, is the finest piece of new music that I have heard for some time. It is a tersely stated, passionate setting of lyrics by an unnamed Italian poet, utterly devoid of tricky devices or unnecessary ornamentation. The work has an intense, dissonant, almost Spartan beauty. As performed by soprano Valerie Lamoree and instrumentalists under the composer's baton, this was a thrilling musical experience.

Also on the program were works by Purcell, Brahms, Chausson, and a brilliant performance of Bloch's Four Episodes for Chamber Orchestra led by Paul Wolfe. H. G.

Yvette Souviron, soprano, Mar. 15, E—Yvette Souviron, soprano, was heard in an interesting and entertaining program of song and folk song repertory from 12 nations. The composers represented were Cesti, Scarlatti, Grieg, de Castro, Ferreira, Granados, Caymmi, and Souviron.

While Miss Souviron's voice is not outstanding, it reflected a pleasant sweetness together with a lyricism delightfully adaptable to the type of songs programmed. The singer gave to the music and texts interpretations of charm and, at times, delicacy, coupled with atmospheric sensitiveness and dictional fluency. Miss Souviron's beautiful costumes added greatly to the impressiveness of the diversified program.

Fred Stamm was the accompanist, and David Randolph the narrator. L. C.

CARNEGIE RECITAL HALL

James Stathis, baritone, Feb. 8, E—Mr. Stathis gave good proof throughout his recital that he is the possessor of a baritone voice of considerable weight that he has not as yet learned to control. In a group of Italian baroque arias, songs by Schubert and Brahms, and Mozart's "Non piu Andrai," the performer seemed ill at ease and reflected it in his extremely insecure pitch, tremolo and strained physical motions. Mr. Stathis has the alarming tendency to be so involved with the volume of the tones he is producing that he forgets the presence of the piano onstage. In Schubert's "Ungeduld," a work that has proven hazardous for considerably more accomplished vocalists than Mr. Stathis, he ran far ahead of the piano, resulting in a destruction of the musical line, poor diction, and almost utter confusion. In songs by Hahn and Massenet, Mr. Stathis began to settle down a bit, his pitch becoming more secure and the tremolo less obtrusive. Edwin McArthur was the accompanist. H. G.

Piero Pierotic, baritone, Feb. 21, E—The program offered by Mr. Pierotic was comprised mostly of familiar songs, pleasant to hear. The baritone, a native of Yugoslavia, made his operatic debut in Zagreb, sang leading roles in Dresden, with the Vienna State Opera, and at the Teatro Municipale in Rio de Janeiro. He came to the recital with an impressive background of interpretative experience. There were roughnesses of vocal technique which may have been due to some tension of the occasion itself. Mr. Pierotic made a personable appearance and won an audience success. M. C.

Mildah Polia, mezzo-soprano, Feb. 28, E—Mildah Polia, who has been heard on numerous occasions in New York City since her debut in 1945, presented an interesting program of French works. Her accompanist was Jean-Charles Richard.

Miss Polia's voice is of pleasant quality and adequate range. She evidenced at all times not only an unwavering command of the French literature, but also a convincing knowledge of repertorial interpretation. Her sensitive feeling for the intent of the textual phrase, coupled with expert, intelligent musicianship and a musical

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imagination of high degree, in combination made for an artful style of song delivery which not only had strong appeal but proved a source of fascination to an intently listening audience. Among others, her renditions of Debussy's "Le Promenoir des deux Amants," and his "Lettre de Pelléas" as well as the Hahn "Études Latines" were outstanding. L. C.

Contemporary Chamber Music Presented by "Encore," Mar. 3, A — Although the Twentieth Century is supposedly the age of stylistic heterogeneity, there was a surprising amount of unity in the three string quartets which comprised the first half of this program. It is true that Milhaud's Quartet (No. 6) had a Gallic flavor, while Lester Trimble's work (No. 1) was strongly influenced by Bartok, and Stravinsky's Concertino showed that composer's distinctive traits. But all three were concerned with the complex manipulation of objective (rather than emotional) materials. Each was admirably done (with Mr. Trimble's work holding its own well amid such distinguished company), but I was left with the dissatisfied feeling that their interest was more often intellectual than genuinely musical. The playing of the Beaux-Arts Quartet—Gerald Tarack and Alan Martin, violins; LeMar Alsop, viola; and Joseph Tekula, cello—was first rate.

After intermission we heard two first performances: a rather dull Suite for Flute and Strings by Alec Wilder, and the "All Souls Carnival" by Henry Brant. The latter consisted of a non-objective film by Len Lye which was flashed on a screen while the ensemble (flute, violin, cello, accordion, and piano) played. The movie reminded me of a mixture of two types of psychology studies: the perception of moving figures, and personality tests of the Rorschach type. Unfortunately, neither music nor film was of much interest to me, although the combination may appeal to *avant garde* enthusiasts. Still, it was worth hearing a program of contemporary music performed with such uniform excellence. R. S.

Christopher Hayes, tenor; **Vladimir Vuletin,** pianist, Mar. 3, A—In this joint recital, Mr. Hayes unfortunately was greatly handicapped by vocal limitations. In lieder by Schubert, Schumann, and Brahms his voice was very worn in quality and lacking in flexibility and control. Because of this his interpretations, although sincere and appropriate in character, were limited in effectiveness.

Among Mr. Vuletin's assets is the important one of a tone which is always very attractive and resonant. Aided by a feeling of warmth that his playing often has, the Schubert A-flat Impromptu (Op. 90, No. 4) and two Schumann works (the F-sharp Romance, Op. 28, and "In the Night" from the Fantasiestuecke, Op. 12) were generally appealing. However in other works, such as the Chopin F

Minor Fantasy, "The Maiden and the Nightingale" by Granados, and "Sevilla" by Albeniz, his need for a more flexible technique, better phrasing, and, in general, more professional polish prevented satisfactory performances. The Variations in F Minor by Haydn were also played too romantically. In addition to his solo work, Mr. Vuletin served as accompanist for Mr. Hayes. R. S.

Katherine Sutter, soprano, and **Jean Gressley,** mezzo-soprano; Mar. 4, E—Two charming and gifted vocalists pooled their talents to present a recital of the off-beat and familiar in a program comprising lieder of Brahms, Schubert, Haydn, and Strauss, as well as duets by, among others, Handel, Mozart, and Mendelssohn. Miss Sutter possesses a lyric voice of agreeable timbre, free from tremolo and disturbing mannerisms. Her choice of songs, wisely made, skirted those items that exploit the very high soprano range. A high point of her solo portion was a delicious rendering of Schubert's "Lachen und Weinen." Miss Gressley's voice, although no less polished than that of her partner is marred by a tremolo in its lower registers. Nevertheless, her program also was chosen with an appreciation for her vocal limitations. Particularly fine were her smooth, knowing presentations of a group of Brahms songs. In the duets, the voices blended very well to mkae the rarely heard music a complete delight. Both singers have the requisites, in spite of certain minor limitations, for successful recital careers. Completing the trio of charming and accomplished femininity was their accompanist, Roslyn Frantz. H. G.

Joan Marie Moynagh, soprano, Mar. 12, E—If any Broadway talent scouts were in the house, they would do well to remember Miss Moynagh when they are casting a new musical. She has face, figure, and voice. This is not meant to slight this artist's considerable serious talent. Her closing group of six Irish songs clearly revealed her lilting lyricism, feminine charm, and acting ability. In addition to a Spanish group, there were also songs by Vivaldi, Bononcini, Handel, Cimarosa, Mozart, Schubert, and a glittering and resonant performance of Rossini's difficult coloratura "Bel raggio lusinghier" from "Semiramide." On the credit side, Miss Moynagh sings on pitch, has good diction, and has a naturally attractive voice, which has been well trained. Offsetting these virtues, chiefly, is some difficulty in making big leaps with ease and in controlling her dynamics in transitions from piano to double-forte. These are small matters, which experience and further training will undoubtedly straighten out. Stanley Sonntag made a fine accompanist. K. H.

Mikulas Grosz, violinist, Mar. 14, E—According to information received on this artist, some difficulties were encountered before he was able to appear in this New York recital. Mikulas Grosz was in a concentration camp, lost all his possessions, including a rare and beloved violin, worked as a factory hand, and suffered many other hardships not conducive to virtuoso playing. He chose a difficult, comprehensive program of various styles. Among the most successful of his list were the Vivaldi Sonata in A Major and the Tartini-Kreisler Variations on a Theme of Corelli. There was sweetness of tonality in the Mendelssohn Concerto in E Minor and in the subtle Debussy Sonata. Mr. Grosz did not appear to be quite in form in the more brilliant passages. Another hearing, however, might find him more sure in technique. Otto Herz was at the piano. M. C.

KAUFMANN AUDITORIUM

Three Arts Theatre, Feb. 10, E—The most appealing of the purely musical works on this very varied program of dance and music for chamber ensembles was James Yannatos' two-movement Duo for Violin and Piano, which was performed by the composer and Lalan Parrot, pianist. I liked particularly the subtle coloristic effects of the deceptively casual Andante, which closed the work. However, I found Ben Weber's "Concertino for violin, 'cello, and clarinet" (Op. 11b) and the Variations for violin, 'cello, clarinet, and piano (Op. 11) dreary and full of certain rhythmic clichés that have developed in this school of atonal chamber music. Edwin London's very different Suite from "The Comedy of Errors," adapted from a stage performance of the work, was (to me, at any rate) an amusing burlesque of the clichés and bad writing one finds in many musical comedy overtures.

John Cooper had two works performed, the Coplandesque "Three Pieces for Young Musicians' Orchestra," which was poorly played, and a Stravinskyesque eight-movement work based on Greek myths, which seemed very attractive and worth rehearing. It served as the basis for the evening's major work, "The Tower," which was set independently of the music's program ,and danced by Paul Taylor, the choreographer, and his troupe. In general, their work was fresh and imaginative, as were the sets and costumes, which were mostly by Bob Rauschenberg. As I am not a dance specialist I will only say that music, dance, costumes, and settings had little apparent relationship to one another, although better program notes might perhaps have explained at least some of this objection away. R. S.

Roland Hayes, tenor, Feb. 20, E—In the first of two Lieder recitals the artist presented songs by Beethoven ("An die ferne Geliebte"), Brahms, and three Bachs—Johann Sebastian, Karl Philipp Emanuel, and Ernst. Generally in evidence was this singer's well-known artistry and much tonal beauty in the dynamic range from mezzo forte to pianissimo. The forte passages seemed labored. The artist has acquired some distracting mannerisms—an almost constant convulsive use of the hands and an excessive weaving back and forth, to mention two. (In former years there was great dignity and elegance of bearing.) The Beethoven cycle was projected with poetic feeling; the Brahms "Den Gang zum Liebchen" and "Nicht mehr zu dir zu gehen" were beautifully realized; and K.P.E. Bach's "Jesus in Gethsemane" was movingly sung. Mr. Hayes chose to depart from the Lieder repertory in three of his encores, all of which were affectingly communicated —Holst's "The Heart Worships" and two spirituals, "Let me shine" and "Plenty of good room." Reginald Boardman at the piano provided sensitive accompaniments. The audience accorded Mr. Hayes a standing ovation at the program's conclusion. C. G.

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BUDAPEST String Quartet

Quartetto Italiano, Feb. 23, E—Whether as a compliment to the excellence of this foursome or a sign of growing public interest in quartet playing, the house was packed—and the applause after each work a furore, which the players acknowledged with shy, pleased grins, as they returned again and again to the bare and brilliantly lighted Punch and Judy box stage. The program ranged styles and ages with Mozart's "Dissonant" Quartet, K. 465 (an unexplained last-minute substitute for Haydn's D Minor), Valentino Bucchi's Quartet No. 1 (1956), and Debussy's Quartet in G Minor. In all three works, the group played with perfect balance, effortless assurance, and musical conviction. Bucchi's fairly conventional Quartet (1956), dedicated to this group, is more interesting as a display of virtuosity than as music. In the second movement, marked Girotondo, all but the 'cello play a fast flurry of complex pizzicati, and the quartet becomes a single glittering guitar. The closing Epilogo is frenzied and tarantella-like. A second-grade team would have gone under. But this quartet achieved thunderous applause for their skipping brilliance. K. H.

John Corigliano, violinist, and **Heida Hermanns,** pianist, Mar. 4, E — John Corigliano's accomplishments are never more lustrous than when strung on a long, smouldering lyric line. Chausson's seethingly romantic Concerto in D Major (Op. 21) for violin and piano quartet, was ideally suited to his temperament and talent, and he made a luminous song of the solo parts, with a dozen nuances in each bowing of the bittersweet melodies. Four string players from his own N. Y. Philharmonic gave him handsomely coordinated support, as did his partner, Heida Hermanns, at the piano. The program opened with Beethoven's Sonata in C Minor (Op. 30, No. 2), a rather unviolinistic potboiler which reminds one of the "Consecration of the House" Overture seasoned with "Rage Over a Lost Penny." Of course, Mr. Corigliano played it with fulness of tone and earnest vigor. Because of the concert's unduly late start, intermission didn't come until an hour when most recitals end. Your reporter had to forego the Schubert Sonatina and Strauss Sonata in E-flat (Op. 19) of the second half. K. H.

N. Y. Chamber Ensemble with guest artists, Mar. 10, E—This season's final concert by these members of the Philharmonic-Symphony included two world premieres, Leo Smit's "Four Motets" (for 2 flutes, voice and violin) and Bloch's "Suite Modale" (for flute and piano) as well as a work new to New York audiences, Vittorio Rieti's "Serenata per Violino Concertante e Piccola Orchestra." The Smit work is a setting of German folk lyrics, cast on a style reminiscent of the sixteenth-century German lied. The Bloch "Suite," superbly played by flutist John Wummer and pianist Leonid Hambro, is a slight, lyrical work considerably below the composer's usual standard. Rieti's "Serenata," as led by the composer with Leon Temerson, violinist, is unpretentious, somewhat dated, but highly listenable music.

Also heard were Arthur Berger's not too successful settings of poems by W. B. Yeats, sung with little distinction or vocal fluency by mezzo-soprano Doris Okerson. Weber's inconsequential Clarinet Quintet with Stanley Drucker as soloist and Jean Francaix's contrivedly clever "Serenade for Twelve Solo Instruments," led by Dimitri Mitropoulos, rounded out the program. H. G.

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Holy Cross Orthodox Seminary Choir, Mar. 2, E — The Holy Cross Greek Orthodox Seminary Choir of Brookline, Mass., was heard in an impressive *a cappella* program of traditional Byzantine and Greek liturgical works, songs, melodies, Psalmody, and folk songs. Christos Vrionides was the capable director.

The choir, consisting of over 50 male voices, represented an especially well-trained, talented ensemble. The vocal quality of the individual singers was far above average. The precision of attack and release, the tonal shadings and general expressiveness of interpretation resulted in a complete and well-integrated presentation of excellent choral singing. The "Kyrie Eleison," an ancient melody with modern harmony, with fine solo work by D. Kavadas, and the Koukouzelis "Magnificat," with solo singing by C. Vrionides, were among the many artistic highlights of the long program. L. C.

American Symphony of New York, Enrico Leide conducting, Mar. 15, E—There was especial cause for pleasure in this concert. The orchestra played melodiously in "The Bartered Bride" Overture by Smetana, and the "Gold and Silver" Waltz of Strauss. In Handel's Largo, two of the orchestral ensemble were saluted as soloists. There was also the professionally expert playing of Joyce Flissner, who was brilliant in the Mendelssohn Violin Concerto. But the feature of the evening was the professional bow of Julia De Curtis, young soprano who will undoubtedly be a dramatic soprano when she is a bit older. Currently she is able to cope with excerpts from exacting roles, the whole burden of which would probably be unwise as yet. She is gifted with a voice of wide scope and great beauty, easily projected. She can attack cleanly *forte* or *pianissimo* in the high range, and she sings with emotional understanding. Her aria list, which did not appear to tax her, commenced with Mozart's "Porgi amor" from "The Marriage of Figaro" (Miss De Curtis would be an ideal Contessa), Beethoven's "Ah, Perfido" (which needed more precision in the florid passages, though the top notes were lovely), "Vissi D'Arte" from "Tosca," admirably sung, and a new song "The Wren," a setting of the Sir Walter Scott text by Enrico Leide. The high climactic ending of this last number brought an ovation for singer and composer. Dr. Leide conducted with enthusiastic aplomb, and the orchestra responded, to make this one of the best concerts of the series. M. C.

OTHER CONCERTS

Mildah Polia, mezzo-soprano, Carnegie Recital Hall, Feb. 28, all French song program. **Brooklyn Philharmonia, Carol Brice,** soloist, Brooklyn Academy of Music, Mar. 9. **Margaret Baetz,** soprano, Carnegie Recital Hall, Mar. 11, **William Sowerwine,** accompanist. **Ida Hartman,** pianist, The New School, Mar. 23. **Jack Kreiselman,** clarinetist, and assisting artists, Carnegie Recital Hall, Mar. 23. **Dora Kartakova,** lyric soprano, Carnegie Recital Hall, Mar. 25, **Bela Szilagyi,** accompanist. **Morris Estrin,** pianist, Teresa Kaufman Auditorium, Mar. 25. **International Lyric Organization, Walter Cataldi-Tassoni,** director, Carnegie Recital Hall, Mar. 26.

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THE NATIONAL SCENE

PHILADELPHIA

■ History repeated itself, in a way, when Dolores Mari substituted on short notice for Beverly Sills in the title role of *La Traviata* with the Philadelphia Grand Opera Company. It was last season that Miss Sills had made a sensational local debut, substituting for another singer in *The Love of Three Kings* with this same company. Laryngitis was the villain in both instances.

Though singing the Verdi heroine for only the second time, Miss Mari gave a most creditable performance both vocally and dramatically, although one could hardly say that she appeared tubercular! While she does not have a big voice, she uses it well and its quality is pleasing. Jon Crain sang with power and fervor as Alfredo, and Louis Quilico, Montreal baritone who has appeared with the San Francisco Opera, made an excellent impression in his local bow, as the elder Germont. Giuseppe Bamboschek again conducted with distinction. *Traviata* is surely one of his favorite scores.

It may be worth noting that the leading dancers in the Spanish divertissement were named Concetta DeProspero and—believe it or not—Richard Wagner.

■ One of Eugene Ormandy's most attractive programs of the season was devoted to the Bach Family—J.S., Wilhelm Friedemann, C.P.E., and Johann Christian. Ormandy's new and effective arrangement of Johann Sebastian's Organ Sonata in E-flat opened this Philadelphia Orchestra program, while the conductor's familiar transcription of the Passacaglia closed it. The three sons were respectively represented by a Sinfonia for two flutes and strings, a Concerto for orchestra, and a lovely Sinfonia for double orchestra.

Isaac Stern was soloist at the previous weekend concerts, playing the Mozart Concerto No. 3 and the Wieniawski Concerto No. 2 with appreciation of their respective styles. The Prokofieff Fifth Symphony was another highlight.

Two guest performers at a Pension Foundation concert were Eugene Istomin and Vera Zorina. Istomin managed the bravura passages of Beethoven's "Emperor" Concerto easily, with tone never forced either in the outer movements or the lyric slow movement. Miss Zorina acted as narrator in "Peter and the Wolf." (Please turn the record over!)

■ Tip to New Yorkers: if you want to hear a versatile and accomplished choir in an unhackneyed program, listen to the Paul Roberts Choir in its New York debut May 3 at Town Hall (Brahms' "Marienlieder" a feature). In its recent Philadelphia concert, this mixed Negro chorus, conducted by its founder, sang the entire program from memory, accompanied by members of the Philadelphia Orchestra. Whether in a sensitive piece like Brahms' "Nanie" or the majestic "Thanksgiving for Victory" of Vaughan Williams, in opera favorites or spirituals, this group is superbly responsive and tonally beautiful.

■ Jussi Bjoerling, appearing for the second straight season for the Philadelphia Forum, triumphed in recital, responding to warm applause with many encores. Both opera and lieder he sang with musicianship and taste. . . . Two other visitors were Gordon Staples, violinist, and Paul Olefsky, 'cellist. They played the Sonatas for these two instruments by Ravel and Kodaly, and a rugged Duo by George Rochberg. . . . The Curtis String Quartet's recent Free Library concert featured the Third Quartet of Quincy Porter, a good combination of modernism and lyricism. SAMUEL L. SINGER

CHICAGO

■ The Little Singers of Paris, under their director, Msgr. Fernand Maillet, returned after a period of two years to give another of their successful concerts to a sold-out house at the Eighth Street Theatre, Mar. 8. The concert was sponsored by the Franco-American Societies in Chicago under the patronage of the French Consul, Jean Strauss.

■ The Chicago Artists for Chamber Music (James Dutton, conductor) gave a Morning Musicale for its March meeting, in the Arts Club of Chicago, with pianist Rose Lyon DuMoulin as the featured artist. Miss DuMoulin appeared with the String Ensemble in Dohnanyi's Quintet in C Minor, which opened the program. Benjamin Franklin's Quartet and "The Village Musicians" (A Musical Joke) by Mozart, comprised the remainder of the program.

■ Concerts scheduled in Orchestra Hall, center of Chicago's concert events, during the past fortnight were comparatively few, as is usual during the Lenten season, but these were notable ones for the appearances of three of the world's towering musical figures—Serkin and Milstein, in recitals, and Myra Hess as soloist with Reiner and the Chicago Symphony Orchestra. Dame Myra's performance of the Beethoven C Minor Piano Concerto was one of the most memorable in this great artist's illustrious career. No warmer ovation could be given than the one received by Dame Myra on this occasion. Reiner paid her triple tribute with a magnificent accompaniment, the programming of the lovely "Pastoral" Symphony (not played here for 18 years) by her distinguished countryman Vaughan Williams, and Handel's Entrance of the Queen of Sheba from *Solomon*, one of Reiner's stylish specialties.

The orchestra concerts of March 14 and 15 offered slight and varied symphonic fare. Berlioz (Overture to *Beatrice and Benedict*), Debussy (Two Nocturnes), Delius ("In a Summer Garden"), and Ravel ("Alborada del Gracioso"), were displayed perfectly in Reiner's interpretations. These surrounded the larger and most important work programmed, Saint-Saens' Concerto for Violoncello, played by the orchestra's outstanding first cellist, Janos Starker. Unassuming, yet impressive in appearance, Starker played the concerto with an elegance and deftness that won him unusually generous acclaim.

■ No matter how often Milstein and his accompanist Arthur Balsam appear here, each visit brings added pleasure to his public which fills the House. In his annual Orchestra Hall recital, Mar. 2, the fiery violinist and his excellent associate won new admirers in their performances of the Adagio and Fuga from the Sonata in G Minor (for violin alone) by Bach, Beethoven's "Spring" Sonata, and selections by Bloch, Paganini, Tchaikovsky, and Franz Ries.

■ Serkin's monumental performances of Beethoven's Sonata in F-sharp Major (Op. 78), his Thirty-Three Variations on a Waltz by Diabelli, and the "Waldstein" Sonata (his recital program of Mar. 10) left us with an experience of a lifetime.

■ In presenting Irene Schreier in piano recital at the Auditorium of North Shore Country Day School on Mar. 3, the Woman's Board of the Community Center re-introduced a winsome young woman just returned from two years

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of concertizing in Europe. Miss Schreier, whose successful appearances here previously had attracted considerable attention and interest, has grown artistically since we last heard her. She is a sincere musician with the intellect, conscience, technic, and talent to project her musical ideas. This she did successfully, in interpreting music of the classic, romantic, and contemporary composers represented on her program. Beethoven's Fantasy (Op. 77) and Handel's F Major Suite (No. 2) preceded her musically refined and imaginative performance of Schumann's Fantasy in C Major, which was a high point of the program. Two Polkas by Smetana were played with infectious spirit, and to further prove her versatility, she concluded the program with Prokofieff's Sonata No. 4, executed with notable elan.

DOSHA DOWDY and RENÉ DEVRIES

CLEVELAND

■ Cleveland music circles welcomed an opportunity to hear a wide range of compositions by its most distinguished musician Herbert Elwell within the comparatively short span of two weeks. In a program before the Ohio Music Teachers Association the composer was at the piano for a group of his unpublished songs. These were beautifully interpreted by Mrs. Marie Kraft, who was also the soloist at the 19th pair of Symphony Concerts, when George Szell gave a magnificent performance of Herbert Elwell's "Pastorale" for Voice and Orchestra, which had been commissioned by the Cleveland Orchestra ten years ago and was heard on this occasion for only the second time during this decade. The "Pastorale" is a deeply moving and highly expressive work based upon the Old Testament's "Song of Songs." A symphony whose orchestral scoring was expert and intense, it won an overwhelming ovation for composer, soloist and orchestra. Associate concertmaster Anshel Brusilow was the fêted soloist in Mozart's D Major Concerto, which he performed with exquisite taste and beautiful tone. If the opening number by Wallingford Riegger, Music for Orchestra, seemed of lesser quality, it nevertheless has some merit of its own. The sparkle of Richard Strauss' "Till Eulenspiegel" made an exciting finale to an exciting concert.

The preceding concert was no less exciting when Robert Shaw led his forces in music of today, featuring Hindemith's "Mathis der Maler" and Stravinsky's "Symphonie de Psaumes" with his 200-voiced beautifully trained choral forces. There was quite a bit of furniture moving on the stage this evening. Mozart's "Prague" Symphony required a reduced orchestra minus all percussion and brass, while Stravinsky required everything except strings above the cello. A rather curious distribution, but there can be no doubt as to the significance of this music which Mr. Shaw conducted with such mastery and devotion. The full-bodied Hindemith music was welcomed as an old friend in Mr. Shaw's eloquent interpretation. The audience showered the young conductor with enthusiastic applause.

When artists of such affinity as George Szell and Rudolf Serkin combine their ardor and musicianship, the result is of such perfection as was displayed in the performance of two Mozart Concerti: the D Major (K. 451) and the D Minor (K. 466). It was wonderful. A world premiere of Capriccio for Orchestra by Marcel Dick, violist and teacher of composition at the Institute of Music, was conducted by the composer. It was based on the principle of the 12-tone scale. I hope the composer will pardon our utter inability to relish the work.

■ The Cleveland Chapter of the Society for Strings boasts an exceptionally successful season artistically as well as financially. Overflow audiences packed Severance Hall for their programs. Tossy Spivakovsky, who has not been heard in a full-length recital for almost ten years (although the orchestra has presented him as soloist biennially), gave an evening of outstanding music. With his efficient pianist Lester Taylor, his Schubert and Debussy Sonatas were a revelation. The Bach Chaconne and Paganini Caprice were both moving and breathtaking in their profundity and virtuosity. Smaller items by Corelli, Castelnuovo - Tedesco, and Tchaikovsky also revealed a supreme master, and the audience reacted with bravos.

■ In her first Cleveland appearance Zara Nelsova immediately established herself as an exciting personality in three cello sonatas by Boccherini, Beethoven (Op. 69), and an engaging Sonata for Solo Cello by Kodaly. Following intermission she regaled her hearers with works by Scriabin, Prokofieff, and Tchaikovsky's Variations on a Rococo Theme. The audience was entranced.

■ The Bernardi Management filled Music Hall on Mar. 9 and 10 for the Ballet Theatre. This wonderful troupe added some new creations to its former triumphs. "Winter's Eve," a somewhat somber and depressing tale, but beautifully styled and danced by Nora Kaye and John Kriza, as well as a *bouffant* version of "Helen of Troy" were the novelties after the exquisitely performed "Theme and Variations" by Tchaikovsky. The matinee performance, however, was brilliant and captivating throughout, offering "Princess Aurora," the new and scintillating sketch "The Combat," a most fascinating stylized number that was hailed and encored by the capacity audience, and the charming "Graduation Ball." All costumes were fresh and colorful, and much of the routine showed improvement over former interpretations.

ROSE WIDDER

DALLAS

■ The world premiere of Ernst Bacon's "Great River," to a text excerpted from Paul Horgan's prize-winning book of the same title, was a very great success upon the Dallas Symphony subscription concert of Feb. 11. The evocative power of the music, deftly wedded to the prose-poetry that was impeccably delivered by narrator Mack Harrell, provoked as favorable an audience response as has greeted an American first performance in years. Composer and author were both present at the event.

On the same program were a studious "Eroica" and a delightfully idiomatic amalgamation of the two "L'Arlesienne" suites.

Pierre Monteux, standing upon the DSO podium for the first time on Feb. 20, made an evening memorable for musical mastery and artistic rightness. The Beethoven Eighth, the Paul Creston Second, and the Elgar "Enigma" Variations were programmed.

On Feb. 25 there was an all-Brahms affair. Joseph Fuchs, playing with the DSO for the first time, offered a sincere, frank, and meaningful reading of the Violin Concerto. Walter Hendl and the DSO assisted with unusual profundity and finesse. The remainder of the program consisted of three of the Hungarian Dances and the C Minor Symphony, put together with not unqualified success.

With Franz Allers as conductor and Walter Hendl as pianist, the DSO confected an all-Gershwin special concert on Mar. 2.

The Executive Committee announced for next season a reduction in the number of appearances for the resident conductor. Mr. Hendl will conduct the subscription concerts; guest conductors will be engaged for the six remaining occasions. The DSO disclosed the resignation of concertmaster Alfred Breuning, to become effective at the termination of the concert season.

■ The Paganini Quartet, filling a Dallas Chamber Music Society date on Feb. 20, provided one of the most exciting musical events of the season. Its supercharged performance of the Beethoven Quartet (Op. 9, No. 1) abounded in excellencies. Not a measure of the work emerged as less than superb. The Ravel and the Mozart in E-flat (K. 248) filled out an evening that will be remembered affectionately for a long time.

■ In a recital of works that reached from John Dowland to Castelnuovo-Tedesco, Andres Segovia was heard by Community Course subscribers on Feb. 26. McFarlin Auditorium proved somewhat too large for a guitar recital. But at what we heard we marveled.

■ The St. Louis Symphony paid its eighth visit to Dallas, playing for Civic Music on Feb. 28. Maestro Vladimir Golschmann had tailored his program to please, not amaze. The Overture to Kabalevsky's "Colas Breugnon," Tansman's Concerto for Orchestra, Debussy's "La Mer," Schoenberg's "Verklaerte Nacht," and excerpts from Falla's "Three-Cornered Hat" were the offerings.

WILLIAM LEWIS, *tenor, being congratulated by* RUDOLF KRUGER, *conductor of the Fort Worth Opera, after a performance of* Traviata, *in which Mr. Lewis appeared in the role of Alfredo. The performance took place on Mar.* 6 *and* 8.

■ Eileen Farrell sang for Civic Music on Mar. 7. There was general astonishment at the power and range of her voice, heard to greatest advantage, perhaps, in the "Ocean" aria from *Oberon;* there was much delight at her exceptional prowess with the songs in English of Sargent, Nordoff, Arlen, Benjamin, and Homer. German lieder and French songs by Duparc and Poulenc were quite acceptable, if not blessed with the utmost stylistic refinement.

■ The Dallas Lyric Theatre's first production of the season was that of Cimarosa's *The Secret Marriage* on Feb. 21. English was employed, as were spoken recitations. Principals were: Anne Weeks Jackson, Ruth Vilfordi, Wayne Conner, Harry Wayne, Gloria Turquette, Brydon and Thomas Merriman. Samuel Adler conducted.

■ The Dallas Music Teachers' Association in conjunction with Community Course presented the 23-year-old pianist James Mathis, a native son, in a well-attended homecoming recital on Mar. 4. Mathis, recent finalist in the Bolsano Busoni, the Munich International Music and the Vercelli Viotti Competitions, had been in Europe for a year on a Fulbright Fellowship.

DR. JACK FREDERICK KILPATRICK

CINCINNATI

■ During the tour, beginning Feb. 25, which took the Cincinnati Symphony Orchestra to distant points and resounding successes, music lovers had a chance to pick up the loose ends of developments on the concert stages. The day before the orchestra's departure, Leontyne Price's first local song recital resulted in a triumph as great as her appearance as May Festival soloist a year previous. Personal radiance combined with a lustrous voice and innate musical sensitivity to make Miss Price's program a rare extension of the singer's art. In operatic arias and in varied song styles she was most persuasive to the receptive audience.

■ Nathan Milstein's recital for the Cincinnati Matinee Musicale Club on Feb. 28 was an event of equal importance. It took Mr. Milstein a little while to get the "feel" of the Hall of Mirrors—often a stumbling block for violinists and singers—but once he got in stride, there was no mistake about his place among today's great violinists. Authoritative in the great tradition of the past, Milstein plays with a tone of ethereal beauty and a technique which seems almost perfection itself. There is sweep and fire in his performance as much as romantic tenderness, as, for example, in the Beethoven "Spring" Sonata (Op. 24) in F Major. Artur Balsam's cooperation at the piano was a mdoel of the art of understanding collaboration.

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■ The Cincinnati College-Conservatory of Music's Artist Series was concluded on Mar. 8 with a dazzling display of virtuosity by Jorge Bolet, the pianist who made headlines some years ago because of the feverish standing ovation to which his stupendous performance had excited the usually staid Friday afternoon audience of the Cincinnati Symphony Orchestra. Indeed, the most striking asset of this recital was Bolet's extraordinary technical command of his instrument. His fingers move with remarkable deftness and strength. What this listener missed was a singing tone. Bolet's Mozart C Minor Fantasy, for example, seemed correct but dry. On the other hand, the first local performance of Alberto Ginastera's Sonata (1952), with its percussive, propulsive rhythms and hints of 12-tone devices, proved not unattractive. This is the style toward which Bolet leans, rather than the sentimental or lush romanticism of Liszt or Rachmaninoff. If he does not always strike fire from the spirit, he tills expertly in the fields he favors.

■ The inimitable melodies and lyrics of Gilbert and Sullivan marked the hoped-for rebirth of the Cincinnati Music Drama Guild in a gallant revival of *The Gondoliers* on Mar. 15-16. Gaily costumed in the bright colors of youth and attractively staged solely through the handiwork of the Guild members themselves, the performance cavorted happily with an enviable optimism. If it halted at times in its course, such minor defects were the result of learning to walk all over again. What was important was the patient's progress after a moribund period. After all, *Haus Musik* should not be measured with the same yardstick as professional perfection. Particularly admired were the outstanding clarity of diction and subtle sense of Gilbertian comedy displayed by Edgar Keenon's and Ronald Combs' respective Duke of Plaza-Toro and Don Alhambra. Admired also for their vocal qualities were such members of the cast as Earl Rice, Jerry Helton, and Arlene Perry. Particular recognition must be given to Hubert Kockritz, through whose vision and sacrifice the entire production was directed.

■ As a footnote to Cincinnati's musical activities should be added the excellent program of the Quartetto Italiano for the Chamber Music Society on Feb. 19. This ensemble has added strength and rugged vigor to the silken gleam of its tone quality in a program ranging from Vitale through Beethoven to Prokofieff.

LOUIS JOHN JOHNEN

SAN FRANCISCO

■ The Cosmopolitan Opera Company opened its annual spring season most auspiciously with a brilliant performance of *Tosca* on Feb. 22. Zinka Milanov, who has not been heard in these parts for nearly a decade, was in superb voice and created a stately, maturely handsome visual conception of Puccini's tragic heroine. Cesare Bardelli, temperamentally suitable as Scarpia, sang splendidly, as did Eugene Conley as Cavaradossi. Minor roles, particularly the Angelotti of Norman Treigle, were unusually convincing, and the production was from every standpoint commendable.

Carmen (Feb. 26) was sung with verve and beautiful tonal quality by attractive Regina Resnik, though her histrionic conception of the part, particularly in the opening scene, is somewhat careless and shallow. Ramon Vinay presented a sensitive and intelligent Don José, and built up his characterization to a tremendous climax in the final scene. The lively production had many original touches which delighted the capacity audience.

Rigoletto (Mar. 1) was made memorable by the exquisite singing of Graciela Rivera as Gilda. Hers is a voice of angelic purity with a curiously adolescent quality which proved ideally suitable to the part. Giuseppe Valdengo was an acceptable Rigoletto, and Eugene Conley sang with appropriate virility as the amoral Duke of Mantua. As Maddalena, Lydia Ibarrondo did much to contribute to the extraordinary success of the famous last-act quartet, and Norman Treigle was a convincing Sparafucile.

Manon (Mar. 5) was an astonishingly well-integrated production. Both Eva Likova (Manon) and Cesare Vlaletti (Chevalier des Grieux) are highly accomplished singing-actors blessed with exceptional good looks. Their artistry brought forth the finest playing of the season to date from the orchestra under the direction of Carlo Moresco. Giuseppe Valdengo had just the correct dash of rascality for the role of Lescaut, while William Wilderman was excellently cast as the dignified Count des Grieux.

Valletti and Likova scored again in a charmingly rural (a live cow was being milked as the curtain rose on the opening scene) presentation of Donizetti's *The Elixir of Love*. This performance was a joy from start to finish, admirably and stylishly sung, and presented with tasteful simplicity. Salvatore Baccaloni proved himself without peer in the role of Doctor Dulcamara, and Giuseppe Valdengo created a most credible and diverting Belcore. The country dances by the Welland Lathrop ballet group were pleasingly bucolic.

■ Recent programs by The San Francisco Symphony have offered many rewarding novelties: On Feb. 28 Glenn Gould was the highly gifted soloist, playing Bach's Concerto for Piano and Orchestra in F Minor and the Strauss "Burleske" for Piano and Orchestra. Also programmed on this concert were Stravinsky's "Petrouchka" Suite, stunningly conducted by Enrique Jorda, and Arriaga's wistful Symphony in D.

On Feb. 21 Maestro Jorda presented a beautifully planned version of De Falla's "El Retablo de Maese Pedro"

(Master Peter's Puppet Show) in which living mimes and enchanting puppets shared one half of the stage, the other half being occupied by the orchestra and vocal soloists. The soloists—James Schwabacher, tenor, Heinz Blankenburg, baritone, and Robert Brannigan, boy soprano—gave an excellent account of themselves while the orchestra played De Falla's pungent score most skillfully. Mimes and puppets coordinated their actions with astounding accuracy.

On Feb. 14 Igor Markevitch was guest conductor, receiving a tremendous ovation for his eloquent reading of the Berlioz "Symphonie Fantastique."

■ One of the most successful concerts of the season was that presented on Feb. 7 with Gary Graffman as soloist in the Prokofieff Piano Concerto No. 3, which the young pianist interpreted with electrifying vitality and force. This work was followed by the delicate and haunting "Flos Campi" of Vaughan Williams, in which Ferenc Molnar was viola soloist and the Stanford University Choir, directed by Dr. Harold Schmidt, participated. The concert closed with a tremendously vivid reading of Smetana's "The Moldau," which won Maestro Jorda a well-deserved ovation.

■ On the evening of Feb. 15 the public was invited to hear the Smetana Quartet of Prague at the Chamber Music Center of San Francisco State College. Outstanding on their program was Janacek's Second Quartet, "Secret Letters" (1928), which they played with a bold yet warmly melodic line. ALAN CAMPBELL

WASHINGTON, D. C.

■ This has been a rewarding season in many ways for the National Symphony. Artistically the Orchestra has been in excellent form since its very first concert, and with but one subscription program remaining in the current series, it seems a safe bet that the season will end as auspiciously as it began.

The addition of 10 players, mostly in the string section, has wrought a profound improvement in the sound of the Orchestra. With the former complement of 86 musicians there were inevitable moments of straining to achieve full ensemble effects. Now, with 96 musicians, even in the most heavily scored works of the repertoire the Orchestra consistently produces a rich, lustrous, and wholly unforced sound.

Nor has the Orchestra's artistic progress been limited to an improvement in tone. In matters of precision, particularly of attacks and releases, and of intonation, dynamics, and virtuosity, the National Symphony must surely be rated among the nation's half dozen greatest orchestras. That such a degree of excellence has been attained in a relatively brief span of years is a tribute both to the intelligent musicianship and painstaking effort of conductor Howard Mitchell, and to the high caliber of the musicians he has been able to attract and to keep in the orchestral fold.

It is difficult to select highlights from a season in which nearly every concert seemed to be on an equally high par. Among the soloists, Zino Francescatti achieved a new dimension in violin playing in what to this observer was a definitive performance of Beethoven's D Major Concerto. Artur Rubinstein, programming the Beethoven 3rd Concerto, followed the next evening by an exquisite reading of the Chopin E Minor and the Rachmaninoff Rhapsody, accomplished a *tour de force* which sent his followers flocking to the box office. Phillipe Entremont, a newcomer to Washington, provided the musical equivalent of an atomic explosion in a performance of the Tchaikovsky Concerto that must have broken every record for speed and virtuosity. Leonard Rose can be credited with the most sensitive 'cello playing heard hereabouts in many a long year. He performed Tchaikovsky's seldom heard "Rococo Variations." Among the conductors Sir Thomas Beecham, looking more than ever like the last of the great Edwardians, read through some of his favorite music to the delight of a large and approving audience. A new and promising young conductor, Edouard van Remoortel of Belgium, made an excellent impression in a concert he shared with pianist Eugene Istomin.

As for repertoire, the playing of Hindemith's "Symphonic Metamorphosis on a Theme by Weber," Stravinsky's "Petrouchka," the Fourth Symphonies of Piston and Tchaikovsky, Beethoven's Eighth and Shostakovitch's Sixth Symphonies, all provided moments of unforgettable orchestral splendor.

Along with the good news in the department of aesthetics there have been equally heartening developments at the box office. According to manager Ralph Black, income from ticket sales for the principal subscription series is almost double last season's figure, whereas there has been only a 50 per cent increase in the number of performances. Things are unquestionably looking very favorable.

■ To celebrate his tenth anniversary as an impresario, Patrick Hayes presented a program of unusual interest and strong audience appeal. He selected the three best-known resident pianists of the Washington area and made it possible for each of them to appear in two out of the three concertos programmed. His own wife, known professionally as Evelyn Swarthout, was soloist in Beethoven's Concerto No. 2. Margaret Tolson and Emerson Meyers then played the Two-Piano Concerto in E-flat Major of Mozart, after which all three joined forces for the Bach C Major Triple Concerto. It was a lot of piano playing for one afternoon, but all three artists did a creditable job, with top honors due Miss Tolson. The National Gallery Orchestra, capably directed by Richard Bales, not only rendered excellent support to the soloists but played Haydn's Symphony No. 88 in G Major and Cimarosa's overture to *The Impresario* with fine style and precision. GERSON NORDLINGER, JR.

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THE INTERNATIONAL SCENE

PARIS

■ The great event of February took place at the Opéra. It was the impatiently awaited premiere of a new mounting of *The Martyrdom of Saint Sebastian,* a drama in five episodes by Gabriele d'Annunzio with important music of Debussy, which uses soloists, chorus, and a large orchestra. The general manager, Hirsch, who has wanted for a long time to incorporate a work by Debussy in the repertoire of the Opéra, chose the *Martyr* since *Pelleas and Melisande* belongs to the Opéra Comique. The work was originally written for the dance-tragedienne Ida Rubenstein, who had it luxuriously produced during the season of the Ballet Russe in 1911 and then revised it in 1922. Since then it has been given as an oratorio with actors and soloists under the direction of Charles Münch. Because of the length of the spoken text, there could be no question of preserving it in its entirety. Therefore, Mr. Hirsch was forced to make cuts; the poem was condensed and synchronized with the scenic action. While the spoken word was presented, a great number of dancers carefully chosen from all the ballet corps of our Lyric Theatre mimed and interpreted the sense of the words, guided by the stage directors Mr. Hirsch and Mr. Jacquemont. Necessarily, a great number of rehearsals had to take place, but the result was a most happy one. The chorus was placed in the proscenium boxes and the soloists in the orchestra pit. Two parts only were preserved intact, that of the Emperor Diocletian, played by a member of the Comédie Francaise, a tragedian of noble stage presence with a beautiful voice, well trained in the exigencies of classical drama, and that of Saint Sebastian, which needs a dancer who is at the same time a tragedienne, in this case Ludmilla Tcherina. The choice of Tcherina proved in many instances a happy one, in others, less fortunate. Mme. Tcherina spoke her role in a moving fashion, but she has neither the height nor the Oriental type of beauty desirable for the part; her beauty is more that of a Parisienne. The mimed and choreographed parts were created by Serge Lifar, who did beautifully, especially in the movements of the crowds. The decor and the sumptuous costumes of the painter Félix Labisse were inspired and remarkably resourceful in their use of archeological findings, on which eminent Egyptologists counselled him. Especially impressive are the scene at the pyramids and that in which Saint Sebastian dies. The scene in Paradise in which angels parade like a regiment was rightly criticized. The realization of the music can only be praised. Under the baton of Louis Fourestier the score was brought to life with great respect for the composer's intention, and the orchestra of the Opéra gave it maximum care, as did the soloists chosen from the best singers of the house. One can say definitely that the Opéra has accomplished something which adds to the glory of the house, and press and public greeted this production with profound enthusiasm.

Before we leave the Opéra, I would like to mention the success which the revival of the *Knight and the Damosel* made, the fine ballet of the late Philippe Gaubert. Not given since 1947, it is one of the finest choreographic creations of Lifar. Liane Daydé and Michel Renault danced the solos created by Yvette Chauviré and Lifar, and they danced magnificently. Mr. Hisch promises us other revivals of this genre. We are waiting now for the premiere of the *Dialogue of the Carmelites* by Poulenc.

■ Let us talk now about concerts. Among Chamber Concerts, Oubradous offered us the premiere of the 2nd Concerto for trumpet and orchestra by André Jolivet. The author, who is now fifty years old, has achieved one of the first places among European composers. His art is expressive, his conceptions original, and he realizes his intentions with beautiful mastery. An old pupil of Varese (the only one the master accepted in Paris) he has retained certain of his teacher's techniques in the development of or-

The second scene of The Martyrdom of Saint Sebastian, *"The Magic Room," showing Saint Sebastian's bowmen.*

chestral color but has used them in his own way. The new Concerto by Jolivet is a remarkable example of rhythmic and tonal imagination, always beautifully balanced. With the composer at the conductor's desk and the renowned trumpeter Delmotte as soloist, the performance was an enormous success.

■ A few great conductors from the other side of the Rhine have been greatly applauded in Paris. Amongst others, Maestro Knappertsbusch conducted with supreme art a Brahms and Beethoven Festival at the Société des Concerts, where he was succeeded by Hans Loewlein from Berlin, a conductor of great care and precision, who appeared for the first time in Paris. Ferdinand Leitner was also very much applauded at the Colonne.

■ Among singers Victoria de Los Angeles and Elizabeth Schwarzkopf gave recitals which were packed to the rafters at the Théatre des Champs Elysées. Both are equally magnificent in their different kinds of singing; the first possesses a voice of great natural beauty, and the second an incomparable art of singing. The singer Gloria Davy was presented at the Cultural Center of the United States Embassy and proved that she is capable of expressing with the same authority both classical works and those of Gershwin. Among pianists, I want to mention Uninsky and Andor Foldes. The latter played the 2nd Concerto by Bartok with the National Orchestra of the Radio under the direction of Manuel Rosenthal. His interpretation of the work of his compatriot Bartok proved one of the best.

■ The third concert of the Domaine Musical attracted as always an impressive audience curious to hear novelties. The goal of this concert was to illustrate the connection between 16th century music like that of Dowland and other English lutists and that of 12 tone composers such as Schönberg, Webern, and the Italian Bruno Maderna. The sonority of the lute is a bit lost in the wide expanse of the Salle Gaveau and the experience was not quite convincing. The contemporary works were heard for the first time in Paris. In his String Trio (Op. 20) Webern multiplies the contrapuntal possibilities by sound effects that almost reach the sphere of the immaterial. Schönberg's Quartet (Op. 37) presented an example of astounding expressive density and rare beauty of sonority. Maderna in his Quartet which was written in 1955 exploits all sorts of instrumental resources that are rarely utilized and which create curious effects. The lutist, Hermann Leeb and the excellent Parrenin Quartet were interpretors in this program.

■ At the last concert at the United States Embassy works by Barber, Vernon Duke, Sauguet, and Virgil Thomson were greatly applauded.

SUZANNE DEMARQUEZ

LONDON

■ On Feb. 21, Michael Tippett's opera *The Midsummer Marriage* was revived—as far as it is revivable—at the Royal Opera House. The production (Christopher West), choreography (John Cranko), decor (Barbara Hepworth), and cast were little changed. However, Howell Glynne greatly improved upon the King Fisher of his predecessor. John Pritchard conducted. There were to have been three performances, but the second one had to be cancelled on account of the indisposition of one of the singers. There would also seem to have been a certain indisposition on the part of the public, who are reputed to have bought only a handful of tickets before the last-minute cancellation. However, the house was fairly full for the last performance, and if many of those present had come to renew an earlier experience rather than to discover a new one, that is all to the credit of Tippett's music. The work has won for itself a number of passionate admirers; they all join in the customary gestures of disapproval over the libretto, but the music itself—its terminology and its spirit—is for them almost sacrosanct. More than one critic has described *The Midsummer Marriage* as "a great work," and many have spoken glowingly of its "vernal freshness" and its "nobility." In all justice it must be said that these hymns of praise are not quite so hysterically misguided as they might seem to the unsympathetic observer. There are indeed a number of successful and beautiful things in the score, particularly in the first act. In all, there is perhaps about twenty minutes of music in which Tippett's actual achievement measures up to the ideal which—to his great credit—he sets himself throughout. It is, I think, the apprehension of this ideal, even where it is almost completely obscured by faulty technique, which has induced the admirers of the work to pitch their praises so high. But, like Tippett's composing self, they have their heads (and ears) in the clouds rather than in the actual world of sound. From this lofty vantage point it is possible to overlook the appalling lack of precision in the details of musical execution at certain points. Harmonic agglomerations that do not make sense tonally, counterpoint that is overcrowded and directionless, forms that are not carried through, instrumentation that is almost comically inept —all these can pass one by, if one submits to the magic spell of Tippett's poetic ideal.

Quite apart from the work's dramatic weaknesses, these technical limitations are enough to make it highly unlikely that *The Midsummer Marriage* will, as has been suggested, survive as a *recherché* classic, like Pfitzner's *Palestrina* or Hindemith's *Mathis der Maler*. Given the technique of a Pfitzner or a Hindemith, Tippett might well have written a masterpiece. As it is, *The Midsummer Marriage* will be remembered for the originality and integrity of its aspirations, and for a few isolated passages that are, by any standard, effective and moving. If Tippett should ever choose to confine himself for the most part to simple diatonic or pandiatonic harmony, he might (like Milhaud) achieve something that is more in accordance with the true nature of his talent. But there is every indication that he will continue to regard himself as a post-Hindemithian contrapuntist. Still, it is arguable that the effort of trying to do something that does not come naturally to him stimulates his invention to a certain extent: the writing of his own libretto is another task for which, despite his intelligence, he is remarkably ill fitted. But it seems to be necessary to him, creatively. Tippett the "poet" is inseparable from Tippett the musician, and those who suggest that he should have gone elsewhere for his libretto have failed to understand an important facet of his creative personality.

■ Whatever else one may say of *The Midsummer Marriage*, it is manifestly the work of a composer who believes in himself and in the urgency of his message. Could anyone say the same of Sir William Walton's new Cello Concerto, which was given its first performance in England by Piatigor-

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CAMILLA WICKS
Violinist

sky and the B.B.C. Symphony Orchestra under Sir Malcolm Sargent at a Festival Hall concert on Feb. 13th? Musically, there is almost nothing to discuss. The work has one melodic idea that is not without a certain faded distinction, but apart from that it seems to mark the final entombment of a once-vigorous talent. The factitious vitality of the scherzo in no way allays the general impression of purposelessness, and there is only a modicum of technical skill behind the pretense that the developments do in fact develop. It is interesting to note the extent to which the drooping nostalgia of the music is reflected in the actual melodic shapes. Melodically, almost everything has a downward tendency, and even if the process is arrested (by a Waltonian rhythmic mannerism) or reversed (by a desperate leap) it does not seem any further from the verge of collapse. It only remains to say that this harmless and entirely unremarkable work has, rather ironically, become the occasion for controversy. The spirit of chauvinism burns brighter than Walton's inspiration, and the Concerto was received with great enthusiasm in official quarters. However, two of our younger critics dared to suggest that all was not well with the work, and thus provoked a lively correspondence about the virtues of "healthy" English compromise, as opposed to the dangers of Continental avant-gardism (which means anything that takes account of musical developments since about 1910). The Walton Concerto seems likely to remain a rallying point for conservative spirits for some time to come.

■ A second and third hearing of Britten's score for *The Prince of the Pagodas* has proved most rewarding. The thematic workings were of course evident the first time; what was not so evident was the extraordinary degree of motival unity throughout the score. Such highly organic thinking is unprecedented in music of this kind. Further hearings have also clarified the question of influences. The Tchaikovskian element diminishes in importance as Britten's own individual way of thinking becomes more apparent. On the other hand, the surprising influence of Stravinsky—a composer for whom Britten is said to have little sympathy—is now seen to have been acquired via Copland, whose *Billy the Kid* has left its mark on the harmony, rhythm, and instrumentation at two points in the score. Otherwise, if there is any direct Stravinskian influence, it is the lyrical Stravinsky of *Apollon Musagète* rather than of the later ballets. *The Prince of the Pagodas* has been recorded, almost complete, by the Decca (London) Company, and will no doubt be heard in the States before long.

■ Chamber Music activity in London is not noted for its enterprise, but a concert at the I.M.A. on March 8th was certainly unusual. Miss Georgina Dobree, an adventurous and serious artist, introduced an amiable Sonata (Op. 62) for Basset-Horn and Piano by Franz Danzi, and was later joined by Thea King (clarinet) for a performance of Mendelssohn's Konzertstück (Op. 114), an excellent little work which would be a great success with any audience. Clare Walmesley then sang Roberto Gerhard's "Cancionero de Pedrell," an outstandingly sensitive and individual setting of Spanish folk-songs. Miss Walmesley also gave the first English performance of a "Liederheft für Margot und Hans-Heinz Stuckenschmidt." This consisted of settings of Carl Sandburg poems by seven different composers, including Boris Blacher, Giselher Klebe, and Francis Burt. Variable in quality, though not without interest, they were neatly representative of the Blacher school. DAVID DREW

VIENNA

■ The Opera is still hampered by a lack of planning. Guest performances of famous singers such as Victoria de Los Angeles, who sang twice in Mimi, do not make a repertoire. Occasionally, by chance, we find a cast such as the ideal *Elektra*—Goltz, Rysanek, Hoengen, Hotter, Lorenz—and Karl Böhme, who has just returned from America and was lucky to celebrate his homecoming in such a sure-fire performance before departing again for other commitments. Travelling is altogether the fashion at the Vienna State Opera. At certain times the Opera is directed by the lower echelon of administrative officers, whom no one knows, since all the directors and responsible people are anywhere in the world but Vienna. Karajan himself, after staying in Vienna for a few days, has disappeared again for more than a month, and it is characteristic that the governmental supervisor of the Opera, Marboe, has to fly to Milan to talk to the director of the Opera who acts under him. A Hungarian bass sang Sarastro four times at the Opera without Karajan's being able to hear him even for five minutes. Since Karajan is the only one who can decide upon the engagement of singers, the poor man has to wait. On the other hand, Karajan cast for the new production of *Otello* in April (with Del Monaco and Rysanek, a young baritone who fought this assignment desperately because it is not at all in his vocal groove). It took six weeks for Karajan to see what any standee would have known from the beginning—that a lyric baritone is not Iago—and now there is no time and we look desperately for an Iago for the premiere. If the director of the Vienna Opera is to be allowed to travel around the world during the season, his superior must do better. An engineer by profession, Marboe is to be blamed to a considerable extent for the loss of quality the Vienna Opera has suffered and for the appointment

of Karajan as a dictator with all rights and no duties. Now, in the middle of the season he is going for a longer stay in America. The main reason for that, we are told, is that Marboe has to study the working conditions of the head of the Austrian Cultural Institute in New York, which is in the planning stage. In Vienna, one takes this announcement as a sign that the present operatic regime Marboe-Karajan will explode not too far in the future, and that one should create for Marboe a position to retire to (as one did for his predecessor Hilbert in Rome).

■ Concert life during Mardi-Gras, the climax of which is the opera ball, proceeded at only half-speed. The Furtwaengler Memorial Concert with the Philharmoniker was conducted by Boehm; an all Brahms program was not at all his cup of tea. Keilberth conducted a solid performance of the Ninth Symphony of von Bruckner with the Symphonikern. But the highpoints this time were in the "smaller" concerts: three song recitals by Fischer-Dieskau and two recitals by the Hungarian String Quartet from New York, which returned to Vienna for the first time and which we cherish more for Beethoven and Bartok (nor less for Brahms) than all other quartets of the world. The young Brazilian Jacques Klein, who won the first prize in Geneva in 1953 showed during his recital that he is at the beginning of a great pianistic career. No other pianist of today performs romantic piano music with such brilliance and at the same time with such appreciation of its inner beauty and with such balance. His Chopin and Schumann reminded one of Cortot in its insight and of Horowitz in its ravishing brilliance. Two evenings of the South German Madrigal Choral with Bach Motets and Mozart's "Coronation Mass" were a slight disappointment. DR. ERICH JANTSCH

GERMANY

■ Musik der Zeit, Cologne's ambitious and adventurous series of broadcast concerts, offered two programs of special interest. Generally considered one of the top events of the concert season, the first performance of Luigi Nono's "Il Canto sospeso" left the public in a state of deep consternation, comparable only to the impact created by the stage productions of *The Diary of Anne Frank* over here. The text of this choral work is a selection from an anthology of last letters, written by fighters of the resistance movement after they had been sentenced to death. The association of suffering conjured up by these words are overwhelming. To find an adequate musical translation was therefore a fiendish task. Where on earth lives the composer to match a phrase like this: "If all the heavens consisted of paper, and all the seas of the world of ink, I could not describe to you my suffering and all that I see around me."

Nono's objective approach proved the only way to overcome the horrible obstacles of his undertaking. The free adaptation of serial elements characterizes the punctuative style of the composition. All its movements are overshadowed by an atmosphere of inescapable brooding doom. The orchestral introduction is followed by an *a cappella* chorus which establishes the basic row of the work. The third movement is written as a piece for soprano, alto, and tenor. The following orchestral intermezzo, which serves as an introduction to the solo tenor's lament on the aforementioned text, marks the climax of the work. The next movement, a vehemently dramatic chorus, pictures the brutality of the murderers. A rather extended lyrical solo for soprano, another orchestral intermezzo, and the expiring final chorus are not quite on the same level as the first part of the work.

Hermann Scherchen, the conductor, the Cologne broadcast symphony and chorus, and the soloists Ilse Hollweg, Eva Bornemann, and Friedrich Lenz banded together for a deeply stirring rendition of the more than puzzling score.

■ Another concert, apart from premiering a concert version of Hans Werner Henze's "Maratona di Danza" (of which more will be said at the occasion of its first stage performance scheduled for the next Berlin Festival) and a rather undistinguished cello concerto by Niels Viggo Bentzon, coupled three of Stravinsky's religious cantatas: the Venetian "Canticum Sacrum" (1956), the Hollywood "Babel" (1944), and the Wolhynian "Zwesdoliki" (1911), the first of Stravinsky's sacred compositions, which obviously has been performed only once before. Literally translated, Zwesdoliki means "Face of flame"; it is a cantata for a six-part male chorus and large orchestra, set to an apocalyptic poem of the symbolist Konstantin Balmont. It was interesting to note the spiritual unity of these three vastly different works.

■ Recent Berlin events included a ballet premiere at the Städtische Oper

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with Hans Werner Henze's "Jacques Pudding," Bartok's Music for Strings, Percussion and Celesta, and Stravinsky's "Orpheus"—the whole program suffering from rather provincial choreography and décor. Also at the Städtische Oper, Carl Ebert repeated the Edinburgh and Glyndebourne success of his "Comte Ory" production. This was a performance of high spirits, with enchanting sets and costumes by Jean Pierre Ponnelle and swift-paced conducting by Richard Kraus; the singing of the protagonists Sari Barabas, Lisa Otto, and Ernst Haefliger was throughout pleasant to listen to. Monteverdi's *L'incoronazione di Poppea* was a highly welcome special offering at the East Berlin Staatsoper. Not performed on the ordinary stage, but in the Apollo Saal (the architecturally very beautiful main foyer of the house), it was one of the most stylish productions of the Staatsoper. Lovro von Matacic conducted. Main roles were sung by Diana Eustrati, Liselotte Losch, Gerhard Stolze, and Heinrich Pflanzl. HORST KOEGLER

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TORONTO

■ Now in its eighth annual season, the two-week Toronto Opera Festival this year presented *Tosca, The Abduction from the Seraglio,* and *Hansel and Gretel.* Newly appointed artistic director Herman Geiger-Torel staged all three operas. Ernesto Barbini conducted *Tosca,* Nicholas Goldschmidt conducted *The Abduction* and shared the four performances of *Hansel* with Mario Bernardi. Judging from the performance of *Tosca,* the Festival's 1957 season reached a new high for local opera. Blessed with a vocally, dramatically, and visually splendid Tosca in Ilona Kombrink, the opera pleased all concerned, and played to practically SRO houses six times. Miss Kombrink, a young American now resident in Toronto, is certainly one of the best dramatic sopranos available today. She was helped by a fine Scarpia in Harry Mossfield, who in the space of one year has developed into a very polished opera singer (Sharpless last season, and Tarquinius in *The Rape of Lucretia* at the Stratford Festival) and an equally fine Cavarodossi, Richard Cassilly of the New York City Center. The latter's only difficulty seems to be a tendency to sing a shade below pitch on occasion, just enough to distract and eventually annoy. Accolades go to Ernesto Barbini for conducting with precision and consummate knowledge of the score. He also did wonders with the weak orchestra, a persistent headache of every festival.

It seems a pity that attendance figures for the Festival as a whole did not register capacity for the entire two weeks. Even more disturbing is that plans for an extended tour of the province (hoped for each year) have resulted in only one engagement —in Hamilton. The Festival's new Board of Directors under Mr. Torel's guidance shall, we hope, do much better next year. Artistry the Company has in good amount; now it needs an extended season. The Canada Arts Council, with one hundred million dollars soon at its disposal, should help in this respect. EZRA SCHABAS

OTTAWA

■ Waves and groundswells have brought or will bring many changes to the Ottawa musical scene.

The principal change is in the conductorship of the Ottawa Philharmonic Orchestra, which promises far-reaching reforms. Eugene Kash, conductor for the past eight years, and concertmaster for four years before that (under the founder, Dr. Allard de Ridder) has resigned, and will devote all his time to violin and television work.

Thomas Mayer, German-born conductor, one time assistant to Fritz Busch at the Metropolitan Opera, and the man who has revitalized the Halifax (Nova Scotia) Symphony in the last two years, will take over the Ottawa Philharmonic in the fall, and there are great hopes that the arrival of a new conductor will coincide with the establishment of firmer support for the orchestra.

A core of 15 or 20 salaried professional musicians, on call for as much rehearsal as needed, is the goal. At present the players, most of them semi-professional, are paid nominal amounts per concert (five each year) and per rehearsal (too few). It is hoped that once this key group is polished, radio work will follow, for Mr. Mayer already has the confidence of the Canadian Broadcasting Corporation.

Mr. Mayer has also been engaged to conduct the Ottawa Children's Concerts, which are run by an autonomous body, though affiliated with the Philharmonic. The concerts have attracted world-wide attention over the 11 years of their existence, but attendance has been falling off unaccountably this season. It may be that the inevitable changes and fresh approach of a new conductor will have come at the right time for this excellent series.

■ The steady improvement in the Ottawa Choral Union under its young Ottawa conductor Dr. Frederick Karam ranks importantly also. The choir, making its first nationwide radio broadcast in March, in what was believed to be the first Canadian performance of the Cherubini Requiem Mass in C Minor, sang extremely well.

■ The consistently high-quality but unostentatious contributions of Carleton College to the life of the community are a continuing source of satisfaction. Though the new college has no faculty of music, and does not propose having one, it has used discrimination and taste in its modest chamber music series. Sometimes the artists are professionals—the Baroque Trio of Montreal, for instance, with Kelsey Jones, harpisichordist, Melvin Berman, oboist, and Mario Duschenes, flutist. But the offering of an amateur group, the Ottawa Chamber Players, conducted by Dr. William Amtmann, was equally interesting, if only for the fresh programming, with pieces by Corelli, Quincy Porter, Bloch, Prokofieff and Harry Somers.

■ We enjoyed the premiere of a new one-act ballet, *Marie-Madeleine,* with a score commissioned from Hector Gratton, Montreal composer, and choreography by Madame Nesta Toumine, of the Ottawa Classical Ballet. Mr. Gratton writes fluently in a folksy but not hackneyed style.

■ Visiting solo artists have included Gina Bachauer, Leonard Pennario, Eugene Istomin, Jan Rubes, and Richard Gregor. The touring version of the Boston Pops Orchestra blew in for one evening, playing with occasional raggedness but creating an atmosphere of irresistible good cheer.

LAURETTA THISTLE

THE DANCE

By ROSALYN KROKOVER

■ Last year was an especially interesting one for books on dance in general and on ballet in particular. Most of these books were originally published in England. Among those devoted exclusively to ballet, Richard Buckle's *In Search of Diaghilev* (Nelson & Sons, 128 pp., $7.50) heads my list. It is the story of the writer's adventures while gathering material for the Diaghilev Exhibition, which was held in Edinburgh in 1954 and later moved to London. The interest in the text centers mostly around Buckle's visits with artists of the Diaghilev period. His experiences with the almost inaccessible Picasso, Cocteau, the difficulties in getting the Zuloaga portrait of de Falla out of Spain—all of these experiences are told in a chatty manner. But the real value of the book lies in the 177 illustrations. Here is an unusually discriminating collection of original sets, costumes, caricatures, pictures, and drawings of, and by, many of the great men and women working with Diaghilev.

Also from England are a series of books issued in this country by Macmillan. The eleventh issue of the *Ballet Annual,* edited by Arnold L. Haskell (152 pp., $5), has come out with the same editor's *Ballet Decade* (224 pp., $5). The latter is a collection of essays drawn from the previous ten issues of the *Annual.* It gives a splendid picture of the outstanding events in Great Britain from 1946 to 1955, a period that Mr. Haskell calls the Golden Decade. Both of these volumes are handsomely illustrated. Two more in the series of *Dancers of Today* (32 pp., $1.75 each) have also been issued. One is devoted exclusively to Svetlana Beriosova and has over 46 illustrations of the dancer in various roles. The other book covers six of the younger Sadler's Wells dancers—Julia Farron, Rosemary Lindsay, Elain Fifield, Leslie Edwards, Alexander Grant, and David Blair. There is a brief biography of each of the dancers, with emphasis on their professional accomplishments, and many pictures.

Macmillan has also issued *Ballet Technique* by Tamara Karsavina (48 pp., $2.25). This is an invaluable little text, with 27 illustrations, for the serious ballet student and teacher. Karsavina, one of the very great dancers to emerge from the Russian Imperial Ballet School, and the creator of many roles in the days of the Diaghilev Ballets Russe, has a keen, analytical mind. She concentrates on technical problems such as those involved in elevation, beats, pirouettes, and describes exercises to iron out deficiencies in the performance of these steps. Her writing is clear and alive with vital material. She describes classes with her ballet master, Gerdt, compares the contemporary Giselles and Odettes with those of the Russian Imperial and early Diaghilev days, tells why it is impossible for our dancers today to give the roles the dimension her contemporaries had, and even offers suggestions about how to remedy the situation. This is the book of a great artist, rich in experience as a dancer and observer, with a great love and respect for her subject. Through the pages one becomes more aware not only of the patience and discipline the dancer must face daily but also of the overwhelming responsibility of the ballet teacher—a responsibility often taken too lightly in this country. There is a foreword by Margot Fonteyn.

Two books by American writers are *The Dance in America,* by Walter Terry (Harper, 248 pp., $4) and *At the Ballet,* by Irving Deakin (Nelson, 310 pp., $4.75). Both are illustrated. *The Dance in America* is a general survey starting with dances of antiquity and dance in colonial America and ending with TV in this country. This is a lot of territory to cover in about 250 pages, and at best the various phases (with the possible exception of Ruth St. Denis and Ted Shawn) —dance in education, modern dance and dancers, ballet, dance in film, dance in musicals, etc.—cannot get much more than a cursory treatment. However, Terry, the dance critic for the *New York Tribune,* has a great deal of enthusiasm (and also a great deal of knowledge) for his subject, and the book makes good introductory reading.

Irving Deakin, author of *At the Ballet,* has been associated with the ballet, in one way or another, for many years. After reading his book, one gets the idea that his experiences have not all been happy ones, and that the subtitle could be "A Guide to Disenchantment," as well as "A Guide to Enjoyment." He seems to be more occupied with the seamy sides of ballet and the backstage shenanigans than with its esthetic values. Nor is he always precise with his facts; the Diaghilev Ballet, for example, made its first appearance in this country in 1916, not 1917; and Balanchine's *Apollo* (1928) could hardly be termed middle-period Diaghilev. In addition to the body of the book in which Mr. Deakin discusses and offers his opinions on ballet technique, dancers, choreographers (both English and American), critics, composers, artists, conductors, conducting, and other matters, there is a glossary of ballet terms and an extensive ballet discography.

Graham, de Mille, and Shawn Win Dance Awards

Martha Graham and Agnes de Mille were the 1957 winners of the *Dance Magazine* Awards. Miss Graham was cited for her contributions to international good-will through her U.S. Government-sponsored tour of Asia, while Miss de Mille was honored for bringing the art of dance to millions on two Omnibus TV programs. The Sixth Annual Capezio Dance Award went to Ted Shawn.

KEEP YOU ON FILE

(*Continued from page* 9)

Why not a renaissance of the true amateur spirit in music. The dictionary defines an amateur as "one who cultivates any study or art from taste or attachment without pursuing it professionally or with a view toward gain." In the time of Mozart and Beethoven there were many amateurs of marked musical ability among the nobility. They did not make a living at it, but their skill in performance equalled that of the musicians with whom they played chamber music.

Charles E. Ives, American composer, is just beginning to be appreciated. In his lifetime he earned a good income as the head of a leading insurance company in New York. His hobby was musical composition, but today he is acknowledged as a major figure in American music.

Men who enter the Olympics are amateurs in every sense of the word, but in athletic prowess rate extremely high. The future of music as an art may very well depend on pursuing it in this vein. As a career to the majority that pursue it, it offers a very meager living. Let our talented young people grow in musical skill to the extent of their ability and interest, but let's realistically face the facts of life and encourage them to earn their living in some other line of work.

If opportunity offers them a chance to earn a decent income with their music, they can professionalize if they wish to. If not, there are many ways they can contribute to the musical culture of their community without living precariously from day to day, wondering how to meet their bills between jobs. We don't have enough positions for the graduates of our music schools. Does it make sense to train a gifted youth if the next ten years of his life is to be spent in a vain search for work, hoping that one of the schools that said, "We will keep you on file for future reference," will call him for an interview?

It's about time we began to heed the handwriting on the wall.

Picture of John Wise from AMERICAN HERITAGE

The old lady gave him what for

AN OLD LADY living near Henderson, N. Y. in 1859 was shocked at the way the four men had arrived—and said so. Such sensible-looking men in such an outlandish vehicle!

But John Wise and his crew, perched up in a tree, were far too happy to listen. Caught by a storm, their aerial balloon had almost plunged beneath the angry waves of Lake Ontario. Then, after bouncing ashore, they had crashed wildly through a mile of tree-tops before stopping in one.

Now, his poise regained, Wise stood up to proclaim: "Thus ends the greatest balloon voyage ever made." He had come 1200 miles from St. Louis in 19 hours, setting a record unbroken for 60 years.

He had also proved his long-held theory of an earth-circling, west-east air current—and that was far more important to him. For Wise was no carnival balloonist. He was a pioneer scientist of the air, a man whose inquiring mind and courageous spirit helped start the vast forward march of American aviation.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Through State competitions, BETH TROY *has won a solo appearance this spring with the North Carolina Symphony, Benjamin Swalin conducting. Beth is one of the youngest Paderewski Medalists of the Guild, having begun studying at the age of four with Mrs. J. C. Seymour, and is now studying with her mother, Mrs. Sam Troy of Wilmington, N. C.*

RUBY DOBBERSTEIN *of Chicago, winner of First Place and a $125 cash award, as college sophomore in Guild Recording Festival, entered by Cecile Genhart of the Eastman School of Music. She received highest ratings in Illinois School Music Contests, has won a scholarship with Rudolph Ganz, the Chicagoland Festival competition, Chicago Women's Club Contest, and a scholarship at Eastman School of Music, Rochester, N. Y.*

Dorothy and Sidney Morrow gave a concerto recital with their pupils, Mar. 16 at Carl Fischer Concert Hall in New York.

Seymour Bernstein will give a Town Hall recital April 24. He has heard from every State in the Union, in appreciation of his "Student Companion Records."

Dorothy Bullock will give a Town Hall recital April 28. In February she gave a recital at Finch College, and April 14 will give the program on "Keyboard Masters" over WNYC.

Clarence Adler reports an exceedingly busy season. Recent spring dates of his pupils: **Donald Betts** gave a recital at Town Hall, New York, and at Mitchell College in New London, Connecticut; **Barbara Sprung** played the Schumann Concerto with the Adelphi College Orchestra on Long Island; **Deanne Garcy,** who has studied with Dr. Adler for three years and is now a Guild Paderewski Medal winner, won the Concert Artist's Guild award of a half program at Carnegie Recital Hall, and gave recitals in Stony Brook, L. I., and Paterson, N. J.

Nellie Peel Finch, Guild Chairman of San Diego, received both the Colleague and Fellows Degrees from Mills College.

Robert Vetlesen, San Francisco Guild Chairman, will conduct two unusual piano sessions for boys, in Honolulu and in Sequoia National Park, with music in the morning and outdoor activities in the afternoon.

David Glover has returned from a lecture tour sponsored by his publishers, which took him to Mississippi, Louisiana, New Mexico, California, Washington, Oregon, Colorado, and Illinois.

Daniel Pollack, Guild first prize winner of $1,125, is engaged to give the dedicatory program at the Overbrook Hospital, Cedar Grove, N. Y.; a recital at Jamaica First Reformed Church; Jewish Museum on Fifth Avenue, New York; Westchester Conservatory, N. Y.; Wilkes Barre, Penna., where he will be soloist with the Philharmonic Orchestra, Ferdinand Liva conductor; and is booked for 25 appearances in a three-month tour by New Artists of America.

MAY L. ETTS *presenting the $100 scholarship check and Paderewski Medal from the Guild to* THOMAS NICHOLS. *Mr. Nichols has studied eleven years with Miss Etts, given three solo recitals at New York's Carl Fischer Sky Room, and appeared in Music Education League Town Hall programs.*

Many prominent Guild Members have been appearing on the WNYC "Keyboard Masters" series. **Edwine Behre,** president of the Leschetizky Association, appeared recently, and the following week **Adi Bernard** of the Iturbi School was the pianist.

On April 10 **Ada Richter** will speak for the Philadelphia Music Teachers Forum at the New Century Club on "Piano Class Teaching Is Here To Stay."

Mark Nevin left Jan. 7 for a lecture tour, demonstrating his teaching material in Pittsburgh, Lexington, Terre Haute, and Indianapolis.

Angela Weschler presented three pupils in Town Hall recitals this season. **Heinz Hammerman** is now under management of N.A.C. **Thomas Darson** was chosen as pianist for N.A.C.'s "New Faces."

Elizabeth Gest of Philadelphia was a visitor at Southern District of Arizona MTA and gave a talk at their March meeting.

Lily Larsen of Amarillo is an active Guild member whose pupils have won Guild H.S. Diplomas, many gold medals, and seven cash awards in the Recording Festivals.

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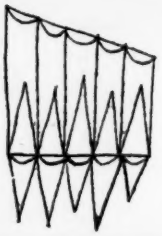

GENERAL REVIEWS

Frederick Werlé

JOSEPH HAYDN: Concerto for Violin and Piano (Cembalo) with String Orchestra accompaniment (edited by Paul Bormann).

With few exceptions, Haydn's numerous concerted works still remain unpublished. Of the 20 Concerti for Clavier, this first edition of the F Major Concerto is the only one which includes a principal violin. Concerti for piano and violin are rare, and it is therefore of special interest that the publishers, Boosey and Hawkes, have made this fine work available. Since the autograph has been lost, this present edition is based on the latest-known copy in the possession of the Westdeutsche Bibliothek in Marburg. The Concerto is in the usual three movements—Allegro moderato, Largo, and Allegro—and the cadenzas for both instruments have been added according to indications in the Berlin manuscript. The edition includes a second piano part if a string orchestra is not available, although the accompaniment may also be performed by a string quartet. Both the solo parts and the accompaniment are not difficult; therefore, it is an ideal work for the amateur or school orchestra. Published by *Boosey and Hawkes*. Price for violin-piano parts: $2.50. Full score: $3.50. Parts: $.60 each.

BROUDE BROTHERS and their auxiliary company, RONGWEN MUSIC INC. have issued the following new works:

ERNEST BLOCH: Symphony for Trombone Solo and Orchestra. This impressive and solidly written score by one of the most outstanding composers of our time, was completed in 1954. It is scored for large orchestra and features a difficult solo part for the trombone. The three movements (Maestoso, Agitato, and Allegro deciso) take 16½ minutes to perform. The same composer's "Proclamation for Trumpet and Orchestra," written in 1955, is equally interesting, although it is on a smaller scale and lasts only six minutes. Orchestra material for both works may be had on a rental basis. Inquiries should be directed to the publisher, *Broude Brothers*.

ARTHUR HARRIS: "Four Pieces for Three Instruments." In this unique work, the composer marks the three parts, High, Medium, and Low, thus allowing them to be played by various combinations of treble instruments such as flute, oboes, English horn, Clarinets in B-flat, violins, and viola. With such varied possibilities, it would be interesting to hear the work repeated several times using different combinations of instruments. The four short pieces are Prelude, Fugue, Pastoral, and Variations on a German Folk Song. The same composer's "Diversion for Woodwind Quartet" is a skillful work in three movements and effectively scored for four woodwinds.

Other works of interest in the Broude-Rongwen series include:

EGON WELLESZ: Suite for Flute Solo (Op. 57).

ERNST KRENEK: Suite for Flute and Piano, Suite for Clarinet and Piano.

JAIME MENDOZA-NAVA: "Estampas y Estampillas" for two Violoncellos or Violoncello Choir.

ARTHUR LOURIÉ: Short Suite in F for Piano.

MENAHEM BENSUSSAN: Novelette for Piano.

New Orchestral Scores

RALPH VAUGHAN WILLIAMS: Symphony No. 8 in D Minor. This latest symphony by the great British master was given its first performance May 2, 1956, at Manchester by the Halle Orchestra under the direction of Sir John Barbirolli, to whom the work is dedicated. It is scored for a normal size orchestra except for a large percussion section requiring five players. Consisting of four unorthodox movements—Fantasia (Variations without a theme), Scherzo alla Marcia, Cavatina, and Toccata—the work contains some very novel and effective scoring. It is undoubtedly one of the most important new symphonies written in the past few years. Published by *Oxford University Press*. Full score: $6.

GAIL KUBIK: A large number of scores by this gifted American composer have recently been published. Space does not permit detailed comment, but they all reflect the hand of a master craftsman highly skilled in the most subtle effects of orchestral writing, imaginative and personal in style and truly American in spirit. The following scores are well worth investigating:

For Large Orchestra: Symphony in E-flat; Bachata (Cuban Dance Piece).

For Chamber Orchestra: Music for Dancing; Folk Song Suite; Gerald McBoing Boing.

For Band: Stewball—Four Variations.

For Men's Chorus, Brass and Percussion: Litany and Prayer.

All scores published by *Southern Music Publishing Company Inc.*, N. Y.

New Chamber Works

The following works selected from a large amount of recent Chamber Music publications are of particular interest:

HUMPHREY SEARLE: Two Practical Cats for Speaker, Flute (Doubling Piccolo), Guitar, and 'Cello. Macavity: The Mystery Cat. Growltiger's Last Stand. Poems by T. S. Eliot.

ALUN HODDINOTT: Concerto for Clarinet and String Orchestra.

PHYLLIS TATE: String Quartet in F.

These three works are published by *Oxford University Press*.

DAVID DIAMOND: Trio for Violin, 'Cello, and Piano. Published by *Southern Music Publishing Co. Inc.*, N. Y.

DOMINGO SANTA CRUZ: String Quartet No. 1.

WILLIAM SCHUMAN: Quartettino for Four Bassoons.

GRANVILLE ENGLISH: "Mood Tropicale," arranged for Band by David Bennett. One of the more successful lighter compositions in a Latin-American rhythm, this short work, of approximately three minutes playing time, is captivating in its melodic and rhythmic content. It was successfully premiered last summer by Richard Franko Goldman at the Central Park band concerts in New York. Published by **Robbins Music Corp.** The condensed score is priced at $1.

CORRECTION

Through a regrettable inadvertence, the name of Carl Fischer, Inc. (165 W. 57 St., N. Y. C.) was omitted from the list of publishers in the *Musical Courier* Directory of January 15. The Carl Fischer firm, established in 1872, has advertised in the *Courier* since 1880 and the long, pleasant relationship is one that we value highly. The high standing of the Carl Fischer name has been maintained throughout its existence, and the publication's catalogues are today as vital and valuable as they are varied.

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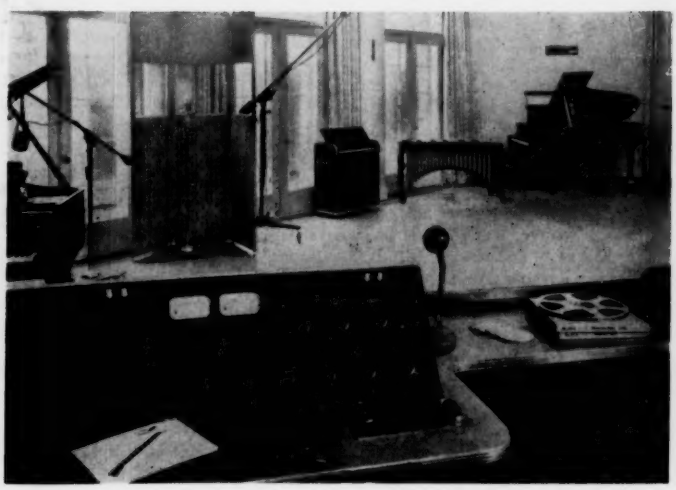

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